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THE MOND COLLECTION

Portraits of five Artists

COLLECTION OF DR LUDWIG MOND, F.R.S., LONDON.

THE MOND COLLECTION

AN APPRECIATION

BY J. P. RICHTER, PH.D.

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WITH NUMEROUS ILLUSTRATIONS
IN PHOTOGRAVURE AND HALF-TONE

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LEONARDO DA VINCI

AND

THE LOMBARD SCHOOL

LEONARDO DA VINCI

Born 1452; *died* 1519.

HEAD OF THE VIRGIN. [Plate XIX.]

SIZE:

8 in. by $6\frac{1}{4}$ in.; paper.

COLOUR:

A drawing in black chalk; traces of crimson chalk on the lips and cheeks; the eyes: light blue.

SUBJECT:

The head of a young and beautiful woman, seen almost in profile, turned to the right, and bending downwards, with rich soft hair falling about her expressive face.

COMMENTS

Like most artists, before painting a picture, Leonardo made a number of exceedingly slight pen or chalk sketches on paper, mere scribbles, which served to record and test either fleeting inspirations, or alternative versions of the composition which was haunting him. When his conception of the picture he proposed to paint had taken definite form in his mind, he made careful detailed studies of its more important parts, especially of isolated heads. He seems to have been in the habit also of making large cartoons of

the whole composition; these, however, with one exception only, have perished.

With this one exception all the drawings by Leonardo which are not scientific, but purely artistic—*i.e.* were made exclusively with reference to pictures—fall into one or other of the two first-named categories: either they are slight sketches made while the artist was feeling after the general form in which his idea was to be embodied, or they are carefully finished studies for important parts of the picture he had in mind.

These studies must have been made after the general composition had fallen into its final form, and must have been designed to be accurately reproduced, for if they be compared with those parts of the picture to which they correspond, it will be seen that the drawing and its reproduction in colour are identical in pose, modelling, illumination, expression, and even in so seemingly unimportant and ephemeral a detail as the manner in which the hair is dressed.

Leonardo prepared himself for the execution of his monumental pictures in this careful way throughout his life, in his last, as in his first period, for the "Vierge aux Rochers," the "Last Supper,"[1] the "Battle of Anghiari," on the one hand, and for the "Virgin and Child with S. Anne" of the Louvre on the other.

[1] Leonardo's original drawings for the "Vierge aux Rochers," the "Last Supper," and the "Battle of Anghiari" are reproduced in J. P. Richter, "The Literary Works of Leonardo da Vinci," Vol. I. (London, 1883).

The "Head of the Virgin" in the Mond Collection is one of these careful drawings: it is a study for the Virgin's head in the large altarpiece which now hangs in the Salon Carré of the Louvre.

A considerable number of drawings for the "Virgin and Child with S. Anne" of the Louvre still exist. Preparatory sketches for it, made while the artist was feeling after the general composition, are preserved in the Accademia of Venice, and elsewhere.

Some of the detailed studies, made after the composition had received definite form, are by Leonardo himself, others are copies by pupils after his drawings.

Finished drawings for the head of the S. Anne are exhibited in the Albertina in Vienna, and in the Accademia in Venice. The drawing under discussion is a study for the head of the Virgin; a variation is preserved in the Albertina in Vienna, and a school-copy in the Ambrosiana in Milan. There is a small drawing for the Christ-Child by Leonardo in Venice, and a school-copy of the same in the Musée Condé at Chantilly; drawings for the Virgin's right foot and for the left foot of S. Anne are preserved in Windsor Castle; studies for the draperies which enfold the Virgin's hips and arms are to be found in the Louvre, and in Vienna.

The Members of the Royal Academy[1] possess a large

[1] Burlington House, Diploma Gallery.

cartoon for a picture representing S. Anne and the Virgin, the Christ-Child, and the Infant S. John; this need not occupy our attention here, however, as it was not embodied by Leonardo in the altarpiece now in the Louvre, and it stands, therefore, in a general relation only to the drawing in the Mond Collection.

The Academicians' cartoon, and the "Virgin and Child with S. Anne" of the Louvre, are morphologically and stylistically connected; they belong to the same phase of Leonardo's artistic evolution. The type of S. Anne is similar in both compositions, and so also is that of the Christ-Child. The proportions of the bodies of the women in both are characterised by a certain largeness and fulness of form which is almost voluptuous, and points to predilections and tastes of a different quality to those which inspired the canon to which Leonardo adhered in the pictures of his early Florentine period, *i.e.* in the "Epiphany" of the Uffizi, in the "Annunciation" (a predella), and in the "Vierge aux Rochers," both in the Louvre. The oval of the Virgin's head is long in these early pictures, and the forehead and upper part of the skull extremely developed, the bony structure of both head and hands being accentuated; the manner in which the inner life is translated into facial expression, moreover, is restrained, almost archaic in character. The expression of emotion in Leonardo's late work tends, on the contrary, towards a honeyed sweetness and subtility which is the reverse of archaic, and towards the

representation of the *morbidezza* of flesh, rather than of the hardness and form of the bony structure which supports it.

We are fortunate in possessing two contemporary accounts of Leonardo's "Virgin and Child with S. Anne." They were written during Leonardo's life-time, and are important as determining the date at which he began to occupy himself with the idea afterwards embodied in the picture, and as shedding a light on some circumstances of its history.

The first is a description of the lost cartoon for this altarpiece. It occurs in a letter written from Florence at Easter, 1501, by the Vicar-General of the Carmelites, Fra Pietro de Novellara,[1] to Isabella d'Este, in answer to questions she had put him as to the manner of Leonardo's life in Florence, the length of time he proposed to spend there, the possibility of persuading him to paint a subject-picture for her "Studio," or, failing this, a "Madonna and Child," "*devoto e dolce como è il suo naturale.*"[2] It runs as follows:

"As far as I can learn, Leonardo's life is so irregular and unsettled that he may be said to live from day to day. He has done one sketch only since he has been in Florence,

[1] Sometimes written "Nuvolaria."

[2] "Se Leonardo fiorentino pictore se ritrova lì in Fiorenza, pregamo la R. P. V. voglia informarse che vita è la sua, cioè se l'à dato principio ad alcuna opera, como n'è stato referto haver facto et che opera è quella, et se la crede che il debba fermarse qualche tempo lì, tastandolo poi V. R. como de lei, se'l pigliaria impresa de farne uno quadro nel nostro studio, che quando se ne contentasse remetteressimo la inventione et il tempo in arbitrio suo. Ma quando la lo ritrovasse renitente, vedi al manco de indurlo a farne uno quadretto de la Madonna, devoto e dolce como è il suo naturale."—"Arch. stor. dell' Arte" (1888), fasc. I. p. 45.

a cartoon, in which Christ is represented as about a year old, and as almost leaping from his mother's arms to seize a Lamb, which he seems to embrace. His mother, almost rising from S. Anne's knees, takes hold of the Child in order to separate him from the Lamb (a sacrificial creature), which represents the Passion. S. Anne, who rises slightly from her seat, and seems to restrain her daughter from separating the Child from the Lamb, may represent the Church, who would not that the Passion of Christ were hindered. The figures are as large as life, but occupy a small canvas, because they are all either seated or bent; one of them, too, is a little in front of the other, on the left. This drawing is still unfinished. He has done no other work." [1]

The drawing seen by the Vicar-General of the Carmelites in 1501, and described in the passage quoted, corresponded approximately in composition with the "Virgin and Child with S. Anne" of the Louvre—it must be remembered that the description was written from memory—and was probably the cartoon from which the picture was painted.

[1] ". . . Ma per quanto me occorre la vita di Leonardo è varia e indeterminata forte, si che pare vivere a giornata. Ha facto solo, dopoi che è ad Firenci, uno schizo in uno cartone, finge uno Christo bambino de età circa uno anno che, uscendo quasi de bracci ad la mamma, piglia uno agnello et pare che lo stringa. La mamma, quasi levandose de grembo ad S^ta^ Anna, piglia el bambino per spiccarlo da lo agnellino (animale immolabile) che significa la Passione. Santa Anna, alquanto levandose da sedere, pare che voglia ritenere la figliola che non spicca el bambino da lo agnellino, che forsi vole figurare la Chiesa che non vorrebbe fussi impedita la passione di Christo. Et sono queste figure grande al naturale, ma stano in picolo cartone, perchè tutte, o sedono, o stano curve, et una stae alquanto dinanci ad l'altra verso la man sinistra: et questo schizo ancora non è finito. Altro non ha facto. . . ."—"Arch. stor. dell'Arte" (1888), fasc. I. p. 46.

LEONARDO DA VINCI *pinx.*] [*Braun phot.*

VIRGIN AND CHILD WITH S. ANNE.
Louvre, Paris.

The cartoon seen by Fra Pietro da Novellara has been lost. The hypothesis that the drawing of the Virgin's head in the Mond Collection is a fragment cut out of it, is not unreasonable; it is one, however, which is impossible to either prove, or disprove. Personally I incline to the belief that the drawing when it left Leonardo's hand was of much the same size and shape as now; this belief is strengthened by the fact that other finished drawings of single heads by Leonardo, such for instance as the heads of the Apostles now in Windsor Castle, or the heads of warriors in the "Battle of Anghiari" now in the Museum at Budapest, are all under life-size, like the drawing in the Mond Collection, whereas the heads in the picture itself are rather over life-size. Fra Pietro da Novellara describes the figures in the cartoon as life-size: "sono queste figure grande al naturale."

In Vasari's time the tradition of the excitement and delighted interest roused by the public exhibition of this cartoon was still alive,[1] and he gives a vivid description of both the excitement, and the cartoon.

[1] "Fece un cartone dentrovi una Nostra Donna ed una Sant' Anna con un Cristo, la quale non pure fece maravigliare tutti gli artefici, ma finita ch' ella fu, nella stanza durarono due giorni d'andare a vederla gli uomini e le donne, i giovani ed i vecchi, come si va alle feste solenni, per veder le maraviglie di Lionardo, che fecero stupire tutto quel popolo; perchè si vedeva nel viso di quella Nostra Donna tutto quello che di semplice e di bello può con semplicità e bellezza dare grazia a una madre di Cristo, volendo mostrare quella modestia e quella umiltà, ch'è in una vergine contentissima d'allegrezza nel vedere la bellezza del suo figluolo che con tenerezza sosteneva in grembo, e mentre che ella con onestissima guardatura a basso scorgeva un San Giovanni piccol fanciullo, che si andava trastullando con un pecorino non senza un ghigno d'una Sant' Anna, che, colma di letizia, vedeva la sua progenie terrena esser divenuta celeste: considerazioni veramente degne dello intelletto ed ingegno di Lionardo."—Vasari, Vite IV. 38.

In spite of luxuriant verbiage, however, his detailed description of the composition is not of great value. He must either have never seen the cartoon, or have confused it with the one now in Burlington House, for his description corresponds neither with the picture in the Louvre, nor with the cartoon in London, but contains traits some of which occur in one, and some in the other. His interpretation, moreover, is in the taste of his own day, that of the *epigones* of a heroic epoch, and not in that of the epoch itself.

The learned Carmelite, on the other hand, speaks in the accents of Leonardo's own day: his interpretation is conceived in the spirit of a Savonarola, or in that of the numerous devotional writers of the end of the Quattrocento, by whom artists and devout donors of church-pictures were deeply influenced.

Even so mundane a patroness of the humanists as Isabella d'Este endeavoured to secure a Madonna-picture by Leonardo, because, as she says, they were so "devout."

It would be unjust to Isabella's correspondent were we to consider his interpretation of Leonardo's cartoon, either as eccentric, or as an arbitrary attempt to force a theological explanation on a design to which it was foreign; or even as an authoritative statement of the artist's intention. Fra Pietro aimed merely at conveying his personal impression of a celebrated drawing for an altarpiece to a deeply interested friend. His interpretation of its subject-matter has not the value of originality, but that of simplicity. It is the

explanation which would naturally occur to any devout and educated person trained in the habits of thought of the day.

This altarpiece has been interpreted from the modern realistic standpoint by Eugène Müntz, in the following manner:

"La Vierge," writes Müntz, "assise sur les genoux de sa mère, mais tournée vers la droite, et se montrant seulement de profil, se penche pour prendre son fils, qui joue avec un agneau, et qui—cet âge est sans pitié—semble tourmenter quelque peu l'innocent animal: il a saisi d'une main une de ses oreilles, et a passé une de ses jambes pardessus son cou, comme pour se mettre à califourchon sur lui; l'agneau, quoiqu'il s'aperçoive que ce ne sont là que caresses et jeux, se défend avec douceur, tandis que l'enfant, attentif à la voix de sa mère, se retourne, comme pour lui dire: 'Mais je ne lui fais pas de mal!'"[1]

It is difficult to believe that one of the subtilest thinkers of his day had so singularly inadequate a conception of the functions of an altarpiece.[2]

The second description of the picture, by a contemporary of Leonardo, and an eye-witness, was written sixteen years later, in October, 1517, by Antonio de Beatis, the secretary of the Cardinal Luigi d'Aragona, who was in

[1] Müntz, "Léonard de Vinci," p. 391. See also W. von Seidlitz, "Leonardo da Vinci" (Berlin, 1909), Vol. II. pp. 24, 25, and Note 15 on p. 273.

[2] See pp. 82 f.

attendance on the Cardinal on the occasion of his visit to Leonardo's studio at Amboise, and who wrote the following account of the event:

"We went to see the Florentine, Messer Lunardo Vinci, who is more than seventy years old, and is one of the most excellent painters of the day.[1] He showed his Eminence three pictures, one of a certain Florentine lady, done from life for the late Magnificent Giuliano dei Medici, another, of a young John the Baptist, and a third, of the Madonna and Child, seated on the lap of S. Anne, 'tucti perfectissimi.' Nothing more that is fine can be expected of him, however, owing to paralysis, which has attacked his right hand. A Milanese, who was educated by him, and paints excellently, lives with him. Although the said Messer Lunardo can no longer paint with his former sweetness, he can still draw, and teach others."[2]

De Beatis then goes on to speak in glowing terms of Leonardo's anatomical studies, and of his scientific acquirements in general.

This description of a representation of a "Madonna

[1] De Beatis mistakes: Leonardo was sixty-five years old in 1517.

[2] "In uno de li borghi el signore con noi altri andò ad videre messer Lunardo Vinci fiorentino, veghio de più de lxx anni, pittore in la età nostra excellentissimo, quale mostrò ad s. ill^ma^ tre quadri, uno di certa donna fiorentina, facta di naturale, ad instantia del quondam magnifico Juliano de Medicis, l'altro di san Johanne Baptista jovane, et uno de la madonna et del figliolo che stan posti in gremmo de sancta Anna, tucti perfectissimi, ben vero che da lui, per esserli venuta certa paralisi ne la dextra, non se ne può expectare più cosa bona. Ha ben facto un creato milanese, chi lavora assai bene. Et benchè il predicto messer Lunardo non possa colorire con quella dolceza che solea, pur serve ad fare disegni ed insignare a gli altri."—L. Pastor, "Die Reise des Kardinals Luigi d'Aragona," 1905, p. 143.

and Child seated on the lap of S. Anne" refers, not to a cartoon, but to a picture; which picture now hangs in the Salon Carré of the Louvre.

There is no reliable information as to the date at which this picture was executed; neither can the date of the execution of the drawing in the Mond Collection be accurately fixed. It is impossible to say more than that it belongs to the last phase of Leonardo's art.

Leonardo certainly did not leave the cartoon, seen by Fra Pietro in Florence, in that city, when he returned to Milan, where he remained for five years (1508 to 1513), for his Lombard pupils made drawings of it, and used it as the basis of pictures which passed under their names. Nothing, however, is known of its history.

Neither is it known when the *painting* embodying the same conception came into being: it was evidently complete in October 1517, for de Beatis describes the three pictures he saw as "tucti perfectissimi," an expression which in the mouth of one who was evidently a layman in art-matters probably does not refer to their aesthetic perfection, but to their apparent completion.

The statements made by Vasari two generations later should be corrected by those of this ingenuous eye-witness.[1]

The next item of contemporary information concerning the "Virgin and Child with S. Anne" is due to Paolo

[1] Note 1, p. 329.

Giovio, who, writing ten years after Leonardo's death, describes it as on "panel," and as representing the Infant Christ playing with his Mother and S. Anne; and adds that it was bought by Francis I., and was considered one of the most precious treasures in his collection.[1]

This high praise is not the expression of Paolo Giovio's personal appreciation, for it is improbable that he ever visited the castles in which Francis I. resided, or that his eyes ever actually rested on the picture of which he spoke.

If the opinion he echoed were correct, the execution of the altarpiece should have been on a level with that of the "Mona Lisa," which was also in the King's collection, and still hangs in its near proximity.

Comparison of the drawing in the Mond Collection with the painted head for which it was a study cannot but result in conclusions which are disadvantageous to the latter. Only stifled echoes of the qualities which make the drawing great can be caught in the picture. Indeed, so inferior is the Madonna's head in the altarpiece to the "Mona Lisa," and to the drawing, that, even when every allowance has been made for the ravages of time and of the restorer, it is impossible to attribute its actual execution to the hand of Leonardo.

In the absence of evidence it is idle to hazard guesses as to the name of the disciple to whom this task was

[1] Tiraboschi, "Storia" (Naples, 1786), IX. 311: "Tabula . . . quam Franciscus rex Galliae coemptam in sacrario collocavit."

entrusted; he was probably the *creato* whose work was so admired by Antonio de Beatis.

Two unfinished easel-pictures by the great Tuscan are still in existence: the "S. Jerome" of the Vatican Gallery, and the "Epiphany" of the Uffizi. These are on a far higher level than the "Virgin and Child with S. Anne," and should teach us that the altarpiece of the Louvre was not left unfinished by Leonardo, but by one of his pupils or assistants.

LUINI

Born about 1475–80; *died* 1531–2

MADONNA AND CHILD WITH S. JOHN. [Plate XX.]

SIZE:

2 ft. $10\frac{1}{2}$ in. by 2 ft. 2 in.; panel.

COLOUR:

MADONNA:

flesh-tints: luminous, of ivory-like quality.
dress: crimson, with a tendency to scarlet; a touch of blue at the wrists.
mantle: blue-grey, lined with orange.

CHRIST:

flesh-tints: silvery.
hair: flaxen.

S. JOHN:

flesh-tints: silvery.
hair: corn-coloured.
sheepskin tunic: grey.

landscape: foreground: brown-green rocks and meadows set with flowering plants (columbine, violet, dandelion with puff, white anemones, lupines, grasses, etc.), river: grey-blue; banks: grey; trees: green-gold; distance: blue.

SUBJECT:

The Madonna, wrapped in draperies which are disposed in a hood-like manner about her head, sits,

with her arms about the two children at her knees, on a grassy knoll thick with flowers, in the shade of a high tree-crowned stratified rock. In the middle distance to the right is a sunny landscape, a winding stream and road, and a dense clump of trees. In the distance are pale cliffs, and the peaks of blue mountains inlaid upon a paler sky.

The nude Christ-Child, standing on grassy steps, and leaning against his Mother's knees, raises his right hand solemnly to bless the little hermit S. John, who, dressed in his sheep-skin, kneels before him with reverently folded hands. The Virgin is pensive, the children solemn.

COMMENTS

The subject of this picture is drawn from the legend popularised by the Domenican monk, Fra Domenico Cavalca, which tells how the little hermit S. John met the Holy Family in the wilderness, and was blessed by Christ.

It relates how S. Giovannino realised at the age of seven that his vocation was to be "a voice crying in the wilderness," and thus to prepare the way of the Lord. He told his parents, therefore, that he must leave them, and, having received their blessing on his knees, sped forth, "full of joy and gladness," to the desert, where he lived with birds, and with all the little creatures who dwell in woods far from the haunts of men, all of whom joined him in praising their creator.

Sometimes he would approach the highway, crying, "Repent ye, for the Kingdom of Heaven is at hand"; but if wayfarers attempted to approach him he fled, and hid himself in the deepest recesses of the wood, where he would sit and long for the day on which his bodily eyes should rest on the Lord, whose precursor he was. "He would go to some clearing," says the legend, "and either sitting or kneeling would recall all he had ever heard of God and of his Son. He knew that our Lady had been constrained to flee to Egypt with her Son, and desiring greatly to see her, said to God, 'O Lord! when may I see the Mother and Son? and when shall I be with them?' Tears of sweet devotion would then rise in his eyes."

One day he saw a group of travellers approaching along the road: a woman leading a child, accompanied by an old man driving a laden ass. Though he had never seen them before, he knew well who they were, and instead of escaping, as was his wont, ran swiftly towards them, "and the Child Jesus began to run towards him. And when he reached Jesus, he threw himself on the ground, and kissed his feet, and Jesus took him by the arm, and raised him, and kissed him on the forehead, and gave him his blessing, saying, 'Blessed art thou, O thou that preparest my way'; and Giovanni answered reverently, '*Dio Grazias.*' . . . The Virgin received him into her arms, saying, 'Peace be with thee, dearest child.' . . . Presently Giovanni said to her, 'Lady, we are too near the road. . . . If thou wilt I will

take thee to a beautiful place to rest.' . . . And he took them to a clearing in the wood; about it were junipers, great and high, and other shrubs, and near by was a stream of clear water."

Then Giovannino gathered wild fruits, and offered them to our Lady and the Child, and Joseph fetched water from a neighbouring stream, and the little party sat down together on the flower-embroidered turf, to refresh themselves, while the angels, who always bore them company, rejoiced to see them rest together.[1]

This legend was a mine in which the artists of the Quattrocento and Cinquecento delved industriously. Raphael's "Belle Jardinière," Michelangelo's relief in the Diploma Gallery, Leonardo's "Vierge aux Rochers," Titian's "Vierge au Lapin," are among its most celebrated embodiments. It is the direct literary source of no less than four pictures in the Mond Collection: of the "Infants Christ and S. John Embracing," by Marco d'Oggiono,[2] of the *Riposo* by Polidoro da Lanzano,[3] of the *Riposo* by Diziani,[4] and of the composition under discussion.

There is no trace of the influence of Leonardo in this picture. The elegiac sentiment with which it is imbued, its composition, and its morphology are characteristic of the pre-

[1] "Vite scelte de' santi padri volgarizzate da Fra Domenico Cavalca." San Giovambattista.

[2] Plate 14. [3] Plate X. [4] Plate XIII.

Leonardesque phase of Luini's art, of which the affinities are with Borgognone. Its colour, however, is peculiar to Luini himself at this phase of his evolution; it is less grey and silvery than that of Borgognone, less subjective and poetic, and more realistic.

The long sensitive oval of the Virgin's face, her wide brow, and gentle pensive eyes are in the tradition of Borgognone, as is also her tender guilelessness; the hands, however, are heavier than his.

The types of the children recall those of Bramantino. In short, this is a characteristic example of an early, purely Milanese phase of Luini's art, which is strikingly different from the art of his second period, executed after the second decade of the sixteenth century. This later work is so markedly Leonardesque that in after-times it frequently passed under Leonardo's name—as did, for instance, the "Christ and the Doctors" of the National Gallery, and the "Vanità e Modestia" of the Sciarra Collection.

The earliest phase of Luini's art is quite undocumented: the date of his birth is uncertain, being placed by some in 1480, by others as early as 1465; we do not know who was his first master; and none of his early pictures are dated.

A general idea of the chronological sequence of his works may be formed, however, from evidence gleaned from the pictures themselves.

If the many early pictures he painted be analysed, and those which are stylistically connected be grouped together, it will be found possible to trace growth of powers of hand, eye, and intelligence, and thus to form a rough general idea of the course along which his art developed.

The representation of the "Madonna and Child with S. John" in the Mond Collection is stylistically connected with the frescoes in the Church of S. Giorgio in Palazzo in Milan; more especially with the "Lamentatio Christi," in which the following peculiarities recur: the hoodlike covering of the Virgin's head, the brilliant scarlet of her dress, which is repeated in Nicodemus's draperies, the hard crisp treatment of the hair, and the general colour-key.

LUINI

S. CATHERINE OF ALEXANDRIA. [Plate XXI.]

SIZE:

2 ft. $3\frac{1}{2}$ in. by 1 ft. $11\frac{3}{4}$ in.; panel.

COLOUR:

flesh-tints: golden, glowing, translucent.
hair: golden-red, wreathed with jessamine; dark blue-grey kerchief bound hood-like about the head.
dress: dark blue-grey; white linen at the wrists.
over-dress: orange-red, with gold-embroidered border.
veil: transparent buff.
sash: blue-grey, with vertical gold lines.
nimbus: gold (new).
book: light yellow-brown embossed leather; edges of leaves: blue-grey.

angel-boy on left (with palm): dark-green sleeveless tunic with embroidered gold border.
angel-boy on right (with wheel): luminous flesh-tints; dark green drapery with gold border.
background: black.

SUBJECT:

S. Catherine of Alexandria conceived as the Patron-saint of learning, a book in her hands, in which she reads with rapt attention. On either side of her

are little boy-angels bearing the emblems of her martyrdom: the wheel, and palm.

COMMENTS

It is intelligible that Catherine of Alexandria, "the daughter of a king, educated in all the liberal arts, and of such incredible beauty that she was lovely and charming to every eye,"[1] should have been *the* Patron-saint, *par excellence*, of the learned humanists of the Renaissance, who added the cult of knowledge to the cult of human beauty instinctive to all Italians.

"Catherine is wonderful in five respects," says the author of the "Legenda Aurea," "in Wisdom, in Eloquence, in Constancy, in Purity, and in Nobility of Birth."

Luini has referred to each of these attributes in his picture in the Mond Collection, but has dwelt chiefly on the thought of Catherine as a learned woman, and the patroness of learning.

She is represented as reading; in her hand is a book, through the medium of which a being, standing outside the cognisance of her senses, speaks to her of high and noble things to which her soul burns in response; her tense face, its life withdrawn, as it were, to some inner citadel, is illuminated by the radiance of this inner fire.

Very noble is Luini's embodiment of the psychology of the common act of reading, of the quiet rapture of

[1] "Legenda Aurea."

the mysterious contact of disembodied intelligences in a world where the fetters of time and space fall away.

But Catherine was not only learned, she was holy; she had been united to Christ himself in mystic marriage; and through the virtue of her constancy in martyrdom she had gained power to intercede and to give.

"'Jesus, good King,' she prayed in her last moments, 'I beseech thee, that they who cling to the memory of my passion, or whose souls cry out to me in the hour of their passing, or in any other moment of need, may receive the fruits of thy propitiatory sacrifice.' And a Voice sounded, saying, 'Come, beloved daughter and spouse, behold, the gates of heaven stand open unto thee. I promise the help for which thou prayest to those who celebrate thy Passion with fervour."[1]

The following invocations occur in the "Hymni de Sanctis"[2]:

"Sponsa sponso gratos
Fac nos et acceptos.
Monstra te vitae viam,
Ut philosophiam mundi transeamus,
Veram inquiramus.
Ora et inclina nobis verum Sina,
Ut intremus chorum tecum angelorum."

[1] "Legenda Aurea."

[2] "O Bride, make us acceptable to the Spouse, and welcome!—So show us the Way of Life that, rising—Above the wisdom of this world,—We may seek the true Philosophy!—We beseech thee so to lead us towards Sinai—That we may enter with thee into the choir of the angels!"

And in the "Sequentia"[1]:

"Ora pro populo,
Precare pro clero,
Martyr Christi Catharine,
Astantem populum,
Precantem te clerum
Fove, rege per saecula."

Surely some such lines as these were in Luini's mind when he painted this regal jessamine-crowned Bride, whose head is encircled by a Saint's halo, and whose thought-worn face is illumined with the intellectual life of which the book in her hand is an emblem, and on either side of whom he has placed emblems of pain and victory, the wheel and the palm, both held by angelic hands.

The colour-key in which Luini has composed this picture—the juxtaposition of a mass of richly autumnal hues, brilliant and translucent as enamel, with a black which has the texture and gloss of ivory—is characteristic of the ripest phase of his art (1510–1520), that to which his "Vanità e Modestia" belongs.

In both inspiration and composition he has drawn on the great art of Leonardo. The Leonardesque quality of the ideal embodied is too obvious to need comment. The pose of the head of S. Catherine is reminiscent of the Christ

[1] "Pray for the people,—Entreat for the Clergy,—O Catherine, martyr of Christ!—Be merciful to the people present—And to the praying Clergy!—Be gracious, reign for ever!"

of the "Last Supper"; the head of the winged child holding the wheel is a variation of the little S. John of the "Vierge aux Rochers"; the character of the chiaroscuro, *i.e.* the manner in which the luminous flesh-tints grow out of the mysterious *pénombre* by which it is surrounded, is characteristic of Leonardo.

The formal composition of this picture recalls that of Michelangelo's representations of sibyls in the Sistine Chapel: the centre of both designs is a large central female figure, with a boy on either side. But how different the ideals embodied! There all is demoniac energy, the stress and strain of conflicting forces; but here is peace, and the occult silent action of that life-giving principle which the Greeks adored under the symbol of a brooding dove: Agia Sophia.

How strangely different the Sistine Chapel would have been if it had been given to Leonardo to decorate it with pictorial embodiments of the subject-matter dictated to Michelangelo: the moral history of man. In the hands of the great and unhappy recluse it became the epic of his fall; the tragedy grows darker and darker as time rolls on, until it culminates in the cataclysm of the Day of Wrath. Leonardo would have treated the history of the gradual growth of man to the full height of his godlike stature in a serener spirit.

LUINI

VENUS. [Plate XXII.]

SIZE:

3 ft. $3\frac{3}{4}$ in. by 4 ft. $9\frac{1}{2}$ in. ; panel.

COLOUR:

flesh-tints: glossy, ivory-like.
draperies: white.
dog: white.
background: black.
curtain: green.

SUBJECT:

The full-length portrait of a nude woman, whose face is singularly refined and intellectual.

COMMENTS

This "Venus" is not a subject-picture, but a portrait, very possibly of a lady of character and position. The sitter's bearing is dignified, and her face, refined by sentiment and thought, of unusual interest.

Such representations of gentlewomen were not uncommon in the Italy of the ripe Renaissance; a notable example is the portrait of the beautiful and virtuous Duchess of Urbino: the "Venus" of the Tribuna of the Uffizi, by Titian.

This type of portrait was neither intended for public exhibition, nor to decorate reception rooms, but to be hung in the private rooms of the husband of the lady pictured. That he should have wished his wife represented as the Goddess of Love was no insult to her character, but rather a tribute to her charms. Italy was never the home of prudery, least of all at the time of the late Renaissance. "Naturalia non sunt turpia": so the Latin peoples still think.

The portrait of a nude woman of rank and virtue by a Giotto, or by a Duccio is unthinkable: such a representation would have been inconsistent with the civilisation of the day, which was Germanic in origin, romantic in character, and refined by Christianity and asceticism.

These portraits of nude sitters are the fruit of the classic revival, and are frankly pagan in inspiration. Roman emperors, their sons, and favourites, were frequently represented nude in the characters of Mars, or Hercules, Narcissus, or Apollo; empresses were portrayed under the semblance of Venus. A nude portrait-group of an emperor and empress as Mars and Venus is preserved in the Louvre.

The humanists reverted to this Imperial custom, and willingly immortalised the beauty of their women in its entirety.

The same phenomenon characterised the classic revival of the end of the eighteenth century; an instance to the point is Canova's full-length statue of the Princess Pauline Borghese.

Portraits of this character were naturally subject to the vicissitudes to which other portraits are liable. As soon as no sentimental value was attached to their subject-matter, they stood on their merits as works of art; if they were by great artists they passed from the intimacy of private rooms into the publicity of the reception rooms, or galleries, of some art-loving magnate. In time, the fashion of which they were the outcome passed away, the persons they portrayed were forgotten, and they came to be looked on as ideal representations: an error which shows how superficial was the attention accorded them.

These observations do not apply to all pictures of this character; some, perhaps, are not portraits, but subject-pictures. It is not wise, however, to dogmatise on this point: it is not impossible that a living woman may have been the conscious inspiration of even so ideal a creation as the "Venus" by Giorgione in Dresden[1]; all that can be safely said of it is that its creator triumphantly lifted his subject-matter out of the region of passion into that of poetry.

It is true, moreover, that the fashion once set, representations of Venus, Danaë, etc., by such artists as Titian, Paris Bordone, and Correggio, were composed as subject-pictures, and used as bedroom decorations; they seem to have replaced the Madonna and Child which in earlier times hung "in loco di cosa sancta al capo del lecto."[2]

[1] Dresden Gallery, No. 185.

[2] See p. 161.

Neither do I say that all the originals of the many Cinquecento portraits which pass under the name of "Venus" were women of character. I assert, however, that to suspect them of being the reverse because of the manner in which they are represented, is to be guilty of an anachronism; they were pictured undraped because such was the fashion of the time, and because they were conscious of possessing beautiful bodies.[1]

It is impossible to mistake the portrait-Venus of the Mond Collection for a subject-picture, for Luini has been careful to underline the individuality of his sitter; he has charged her face with expression, reproduced the defects of her unlovely hands and feet, and has insisted on the peculiarities of such fugitive accessories as the arrangement of her hair, and the character of her jewels, one of which, the medallion attached to her chain, bears the effigy in relief of S. Barbara, whose name probably the sitter bore, or under whose especial protection she stood.

The little dog also annotates the tastes of the lady pictured; it has no reference to her rôle of Venus.

[1] See p. 135.

GAUDENZIO FERRARI

Born about 1481; *died* 1546

S. ANDREW. [Plate XXIII.]

SIZE:

4 ft. 11 in. by 2 ft. 9½ in.; panel.

COLOUR:

flesh-tints: warm, gleaming.
hair and beard: orange-brown.
mantle: a brilliant crimson-scarlet, lined with orange-yellow.
dalmatica: green, with yellow-green high-lights; gold border.
cross: pale orange.
landscape: foreground: dark olive-green; middle distance: yellow-green, with silvery trees; distance: deep blue mountains, rich and low in tone.
sky: pale turquoise-blue, crystalline.

SUBJECT:

S. Andrew, a tall, dignified, bearded man, moves gently through mountain scenery, his tau-shaped cross in his arms.

COMMENTS

A pyramidal mass of soft, brilliant, and harmonious colour, the dominating note of which is a crimson tending towards scarlet, is inlaid with monumental effect on a quiet

landscape background of deep blue mountains and crystalline sky.

Such colour, rich, atmospheric, and glowing as if bathed in the light of a golden sunset, is characteristic of the branch of the Lombard school of which Gaudenzio Ferrari is representative.

Typically Lombard also is the conception embodied: the mild serenity of the bearded face; the gentle forward movement of the figure; the tender, almost caressing way the Saint carries the cross, holding it as if it were a treasure entrusted to him.

The legend says that when S. Andrew saw the instrument of his passion, he knelt before it in humble adoration, abashed to find that one as weak and faulty as he should be deemed worthy to die in the same way as his Lord. The sentiment embodied in this story is the inspiration of this picture also, which is no realistic representation of the brief moments during which S. Andrew bore the instrument of his passion to the place of his execution, but a synthetic image of the idea evoked in the artist's mind by the history of S. Andrew. He is conceived as going softly all his life, wrapped in the thought of the death of his Lord, in the manner of which it was his humbly-borne honour to participate in so intimate a way. He goes serenely, his indomitable purpose giving majesty to the gentle figure which the artist has conceived as towering above the low, mountainous horizon.

How much deeper and more poetic is this Lombard

conception of the Saint than the noisy, rhetorical, baroque S. Andrew by the cosmopolitan Du Quesnoy, under the cupola of S. Peter's!

The art of Gaudenzio smacks of its native soil; it is unalloyed by any foreign admixture, and absolutely immune from the influence of Leonardo, by whose powerful magnetism not a few Lombards were drawn out of their natural orbits. Everything here is the outcome both of a locality, and of an individuality. All is Lombard: the conception, which is fervid, for all its serenity; the colour, passionate, but fused into a glowing harmony; the type of the Saint, and his delicately small hands and feet; and even the trick of lighting from below; also the noble and peculiar feeling for landscape, so different from that of the Venetians, or of the Florentines, or of Leonardo, but akin to the landscape-sentiment of a Savoldo, or of a Romanino.

This panel was part of the right wing of a large ancona in the Church of S. Pietro in the village of Maggianico near the Lake of Como, the central compartment of which was probably surmounted by the "Resurrection," which is now in the National Gallery.[1]

The predella of this altarpiece, and three panels: "S. Antonio," "S. Bonaventura," and "S. Ambrogio," are still in the church for which they were painted.

[1] No. 1465.

The character of Gaudenzio's art, and the place it takes in the Lombard school, have been admirably defined by Giovanni Morelli-Lermolieff. "He does not possess the charm of Luini," so he writes, "neither is his work so finished, . . . but he occupies a far higher place in all that regards invention, dramatic life, and genuine pictorial gift. He loses his equilibrium sometimes owing to his fiery temperament, and becomes affected and baroque; his large compositions, moreover, are often overcrowded with figures; at his best, however, he need not fear comparison with even Raphael."[1]

[1] "Galerie zu Berlin," p. 151.

SACCHI

The dates 1512 *and* 1527 *occur on his pictures; otherwise nothing is known of his chronology*

S. PAUL. [Plate XXIV.]

SIZE:

3 ft. $5\frac{1}{4}$ in. by 2 ft. $8\frac{1}{4}$ in.; panel.

COLOUR:

flesh-tints: warm, sunburnt.
hair and beard: dark chestnut.
dress: deep gentian-blue; pale yellow border at wrist and throat.
mantle: crimson.
curtain: grass-green.
table: light golden-brown.
sword: blue-grey; crimson velvet hilt, with wrought-gold accessories.
landscape: golden brown in the foreground; town: light; distance: blue-grey; sky: pale, very light on the horizon.

SUBJECT:

S. Paul, seated writing at a table in front of an open window, gazes with intense feeling on a crucifix before him. A long sword, his emblem, is placed prominently in the foreground against the table.

COMMENTS

The representation of S. Paul, the missionary, and man of action, as a scholar surrounded with the appurtenances of a writer, who gazes for inspiration on a crucifix placed on the table at which he sits, is rare, if not unique in art. S. Jerome was commonly thus pictured,[1] and so were the Evangelists, more especially in Byzantine art[2]; this is intelligible, for it was intended that they should be recognised as the authors of the written word on which the teaching of the Church is largely based.

Although this is equally true of S. Paul, he is seldom thus represented, being generally conceived as a dominating personality, as a ruler, and as a martyr.

Immediately below the *crucifixus* in this picture rises the cruciform hilt of the instrument of S. Paul's passion, the sword. The head of a cherub, emblem of the Divine Presence, decorates the place where the vertical line of the hilt and blade intersects the horizontal line of the guard. On the desk is a carved relief, representing a ram led to sacrifice by *amorini*.

The words the writer has inscribed on the paper before him are clearly written, a circumstance which shows that the artist, directed probably by his patron, attached importance

[1] Two examples occur in the National Gallery alone: No. 694, by Catena, and No. 1418, attributed to Antonello da Messina.

[2] In the reliefs let into the north wall of S. Mark's, Venice, and in numerous miniatures illustrating manuscripts of the New Testament.

to their sense, for when writing was merely used to show that the person pictured was a writer, it was generally represented by mere scribbles, as in the portrait of Alberto Pio in the Mond Collection,[1] or by a patch of grey paint, standing for the general tone of a mass of print. Their significance is important therefore as part of the *idea* the painter wished to express.

They are written in mediaeval Greek characters:

ἡ ἀγάπη μακρο-
θυμεῖ χρηστεύεται
ἡ ἀγάπη οὐ ζηλοῖ
ἡ ἀγάπη οὐ περιπερεύ[εται]

"Charity suffereth long, and is kind; charity envieth not, vaunteth not itself"[2]: words written by S. Paul certainly, but hardly so characteristic of the fighter and controversialist *par excellence* as many of his other sayings.

Not only is the conception of S. Paul's character embodied in this picture unusual, but so also is the conception of his features and face, which, except that it is bearded, does not conform at all to the recognised type of S. Paul; for, whereas S. Paul is usually represented as bald, with a high, domed forehead, long, thin, aquiline nose, and long, pointed beard, he is pictured here with a broad, low forehead, deeply lined with the furrows of thought, with thick clustering low-growing hair, and short though large high

[1] Plate XXXIII.
[2] 1 Cor. xiii. 4.

nose.[1] The face, moreover, is not generalised into a type, but, on the contrary, is highly individualised and portrait-like; and yet the head is encircled by a nimbus, and S. Paul's emblem, the sword, is placed in a prominent position in the foreground.

In spite of these eloquent accessories, long communion with this picture has forced the conviction on me that it is not a subject-picture, but a portrait.

I have said elsewhere[2] that the ideal of the Renaissance portraitist differed from that of his fellow of to-day; he did not rest content with the reproduction of his sitter's features, but aimed at creating a synthesis of his personality, at recording something of his inner life, character, and circumstances. He was frequently aided in the realisation of this ideal by the sitter's naïve wish to be portrayed under the semblance of some Saint or hero to whom he had given his adhesion, or of some personification of a quality which he admired: thus there are portraits in the Mond Collection in which the sitter has chosen to be pictured under the semblance of a Venus, or of a Flora, of a Saint Catherine, or of some other Saint[3]; the choice made being significant of preferences and general tone of character.

The author of this picture has chosen to associate accessories with the personage he has represented which would

[1] Compare with the "S. Paul" by Crivelli, Plate 3, and by Bissolo, Plate VII.

[2] See pp. 151, 152.

[3] Plate XXII., Luini; Plate VIII., Palma; Plate 28, Scarsellino; Plate VI., Catena, etc., etc.

naturally lead those familiar with the speech of Renaissance pictography to suppose that the North Italian portrayed was a Greek scholar whose name was Paul, or who professed a personal devotion to the great Apostle, or who was especially attracted by his teaching with regard to the sacrificial aspect of divine love. He may even have been the author of a book on this theme; I gather this from the ardour with which the scholar pictured gazes on the Crucified; from the words he is in the act of transcribing: "Charity suffereth long;" and from the relief representing the ram led to sacrifice by little *amorini*.

Little is known of Pier Francesco Sacchi—neither the year of his birth, nor that of his death, nor any of the circumstances of his life—except that he belonged to the School of Pavia. His pictures bear dates ranging from 1512 to 1527. He is generally praised as a colourist; his figures, however, are criticised as stiff and wooden, a justifiable accusation when applied to his ambitious altarpieces, which are all that have been hitherto known of his work, but not applicable to the portrait in the Mond Collection, which is as remarkable for intensity of life as for fine colour, and technical finish.

It has been suggested that this picture is Flemish in descent: and this because of the tenacity and austerity of its line, the brilliant and positive quality of its colour, together with a certain hardness and dryness of execution; and also because of the evident pleasure of the artist in the reproduction

of still life. These peculiarities, however, are characteristic also of the work of the North Italian, Sacchi.

Characteristic of his art also are such morphological details as the form of the ear, the shape and drawing of the hand, and the treatment of the lean muscular neck, all of which find their counterparts in his signed pictures in the Louvre and in the Berlin Gallery.

His drawing here, as always, is realistic, conscientious, and scholarly; his colour, intense and local, is never fused into a single chord; not only does each note make its separate effect, but its individual quality is sometimes heightened by the scientific juxtaposition of its complementary colour, as for instance in the case of the green curtain and red mantle.

Although this picture is full of such minutely reproduced objects as the table, crucifix, sword, desk, ink-pot, scroll, pen, eraser, etc., it is nevertheless no mere agglomeration of still-life studies; the noble personality of the man to whom they belong is so powerfully rendered, that they fall naturally into their proper place of mere accessories.

The landscape background recalls certain landscapes by Sodoma. It consists of a river, of a winding road along which a bare-foot pilgrim trudges gaily, of a fortified town, which is rich in Gothic and classic buildings and exceedingly light in tone, and of pale distant mountains.

This picture is in admirable preservation; its fine enamel-like surface, covered with a fine *craquelé*, bears witness to its absolute freedom from re-painting.

SODOMA

Born about 1477; *died* 1549

VIRGIN AND CHILD HOLDING A RED ROSE. [Plate XXV.]

SIZE:

2 ft. 4 in. by 1 ft. $9\frac{3}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: pale, enamel-like.

dress: crimson; sleeve: crimson with grey-pink high-lights; white puff.

mantle: blue (now so darkened as to be almost black), lined with a tawny yellow.

veil: white.

halo: gold, semi-transparent; a woven golden web.

CHILD:

flesh-tints: luminous, golden; rosy glazes on the cheek and chin.

hair: light orange-colour with golden high-lights; the form of the skull shows through the hair.

rose: deep crimson.

halo: golden, semi-transparent.

curtain: dark green.

landscape: foreground trees: dark stems, pale yellow-green foliage, with isolated leaves silhouetted against blue distance and sky.

sky: pale primrose on horizon; deep blue at the zenith.

SUBJECT:

The Virgin and Child holding a Rose.

The head of the Virgin is draped and hooded with conventual austerity. Severe and hieratic, she gazes straight before her, her unseeing contemplative eye fixed in reverie.

The Child's eyes also are weighted with thought; solemn and visionary, they rest upon no earthly sight. In his raised right hand he holds a red rose, symbol of the human flesh he has taken upon him; the other is outstretched, as if in wonder.

Neither Mother nor Child enter into relation with the spectator. Their connection with each other is of the slightest; each figure is complete in itself. Poised, solitary, aloof, wrapped in thought, they are conceived as beings isolated by a tragic destiny which both foreknow.

COMMENTS

The Child, *mouvementé*, expressive, supple, his arm and leg admirably foreshortened, is characteristically Leonardesque in both form and sentiment. It belongs definitely to the early Cinquecento, and is obviously the work of a North Italian, strongly influenced by Leonardo.

It is more difficult to determine the artistic genealogy of the Virgin. Her hand, inert, finely formed, and aristocratic, is the unmistakeable hand of Sodoma.

The proportions of the head also are characteristic of Sodoma: the face large in proportion to the actual head;

the features, the eyes excepted, small in proportion to the face; the oval of the face wide and regular, the nose straight and long; the eyes almond-shaped, large, and far apart; the mouth, very small, no larger than the space between the eyes. The draperies, as frequently with Sodoma, are like those of a nun, but fall open in a long oval which exposes the throat and spring of the neck, as well as the face. This is a type to which Sodoma was constant to the very end of his life. It occurs, for instance, in the "Temptation of the Monks" at Monte Oliveto; in one of the women supporting the Virgin in the "Deposition" in the Gallery at Siena; and in the S. Catherine in the "Swoon of S. Catherine" in the Church of S. Domenico in Siena; and frequently elsewhere.

But something monumental and tragic, which is exceptional in Sodoma's work, is present here. His Virgins are often tender and lovely women; but this Virgin is a being of majestic mien, set apart, aloof from earthly life: the Virgin-Mother of the Incarnate Christ, the future Mother of Sorrows.

Whence comes this unexpectedly heroic note in the midst of Sodoma's usually luscious harmonies? Will analysis of the composition yield a clue to the sources from which it sprang?

The austere unbroken line of the Virgin's silhouette is Byzantine. The pose of her head, the form of her face, her narrow almond-shaped eyes, the long oval lines of the

draperies disclosing her face and throat, are reminiscent of masterpieces of mixed Byzantine and Gothic descent: they force us to recall figures in Duccio's "Majestas," and in Ambrogio Lorenzetti's "Allegories"; they bid us remember Simone Martini's subtily refined gracious great ladies.

Little is known of Sodoma's early work. He came to Siena in 1501, a gifted and high-spirited young man of about twenty-four, having been trained in a local Lombard school, and deeply influenced by Leonardo.

He immediately found abundant employment in the Tuscan city, which was then singularly deficient in artists on the level of their times.

Enamoured as he was of the elusive voluptuous beauty and accomplished workmanship of the school of Leonardo, he was naturally not attracted by the Matteo di Giovannis and the Neroccios of Siena, and was at no pains to conceal his contempt for local contemporary art. But is it possible that a youth of his artistic sensibility should have ignored the great classic art of Siena? Can he have been unmoved by the hieratic dignity of Duccio's altarpiece, or the refinement and exotic elegance of Simone Martini?

Surely the composition under discussion answers this question. Surely this Madonna is a re-embodiment of the ideal of the Trecento by a Lombard artist deeply influenced by Leonardo.

This picture stands alone now; I know of nothing by

Sodoma of quite the same character; but this is probably due to the ravages of time, which have spared but few examples of this phase of his art: traces of it, however, have survived in literature.

Della Valle, quoting from a manuscript by Landi, speaks of a frame made by the woodcarver Antonio Barili for a picture by Sodoma representing the Virgin and Child, Joseph, and the little S. John, which was painted for the Savini family; in 1501, according to Milanesi. The Virgin is described as of "most majestic mien"; the Child as "delicate and tender beyond expression." "Questo quadro," he adds, "per l'eccelenza sua è di valore grandissimo."[1]

If the date given by Milanesi be correct, it must have been painted soon after Sodoma's arrival in Siena.

Della Valle also mentions another early picture by Sodoma in the same collection of which the subject is the "Adoration of the Child" (who is nude, and seated on his Mother's knees) by the Infant S. John. On either side of this group were S. Catherine of Siena and Joseph.

"Of most majestic mien and countenance"—these are words which are not usually applicable to Sodoma's Madonnas, but which describe the Madonna in the Mond Collection aptly.

Is it not possible that, together with the two lost pictures described by Della Valle, it forms part of a group of pictures

[1] Della Valle, "Lettere Sanesi," Vol. III. p. 255 foll.—Vasari, "Vite," ed. Milanesi, VI. p. 396.

painted soon after Sodoma arrived in Siena, in which the influence of Leonardo, and the impression made on the sensitive young man by the works of the Lorenzetti and Simone Martini are equally felt?

This picture is in fine preservation, exception being made of the Child's left cheek, which is slightly rubbed, and of the lower third of the oval composition, on the right, which contains the Child's left hand, and has been restored. The original picture was doubtless rectangular.

The Virgin's face is in a peculiarly fine state; the treatment of her throat and the tender suggestion of her collar-bone are exquisite. Fine also is the sensitive modelling of the brows, to which the look of pain in the face is due.

S. JEROME. [Plate XXVI.]

SIZE:

4 ft. 6½ in. by 3 ft. 8 in.; canvas.

COLOUR:

flesh-tints: warm, luminous, golden brown, almost monochrome, with heavy shadows.

draperies: white, with luminous high-lights, and livid grey-blue shadows.

cardinal's hat and cloak: crimson.

lion: red-brown.

landscape: foreground: a warm dense bituminous brown; middle distance: clear and golden; distance: an aerial blue-grey; sky: pale grey-blue.

waters: blue-grey, with sunny golden foam.

SUBJECT:

A middle-aged man, of colossal build and great muscular development, kneeling before a book propped against a skull, gazes with emotion and compunction on a crucifix in his hand; associated with him are S. Jerome's lion and cardinal's hat.

This figure is set in a romantic landscape; in the middle distance rises a dark beetling crag, fringed with foliage, and noisy at its base with the rush of flowing waters. Beyond it stretches a wide undulating valley, set with classic ruins, and overarched by a crystalline sky.

COMMENTS

Sodoma has represented S. Jerome, not as an emaciated anchorite, but as a man with the herculean frame and developed muscles of an athlete. His proportions are heroic; were he to rise to his feet we feel that he would dominate the landscape, and tower above its moving waters, mountain-peaks, and pale horizon like the personification of some cosmic force; nay, more, he would rise out of the picture, shattering its limiting lines; it is only because he has sunk onto his knees that they are able to enclose him.

And kneeling even, strong and elastic as a spring of tempered steel, how vigorous he is! How vital! What a fount of energy! How virile!

This man of gigantic mould and disciplined force, however, is more than an athlete, more than the first and most splendid of God's animals; he is a thinking, feeling creature; his physical strength does not render him insensible to great ideas, he is not indifferent to the passion of one who died to lift him onto a higher plane.

Kneeling, vibrating with emotion, he holds the *crucifixus* in a hand which is as sensitive as a woman's, gazes on it passionately, even seems to speak to it; his right hand the while, impelled by an impulse of pity, laid in compunction and self-accusation on his own breast.

How many thinkers and painters have embodied their

conceptions of the complex personality of S. Jerome, the man of the world, the friend of great ladies, the accomplished scholar, the fiery controversialist, the ascetic!

The Byzantines, the Gothic mediaevalists, the painters of the Renaissance: Fra Angelico, Botticelli, Perugino, Giovanni Bellini, Carpaccio, Lotto, Leonardo, Raphael, Titian, each had his individual interpretation of his personality; but with the great exceptions of Leonardo, Bellini, Botticelli, and some others, the emphasis laid on his asceticism was generally so accentuated as to override and crowd out the expression of the noble qualities which gave his asceticism its distinction: namely, his scholarship, and the personal ability and charm which lifted him into the position of the beloved leader of a group of the most distinguished aristocrats of the capital of the world, at a time when the exotic refinement of its civilisation presaged its fall.

Sodoma has not erred on this side; artist as he was, asceticism had no alluring smiles for him: the finished beauty of earthly things was the measure of their value to him.

He has not attempted to picture the Jerome of history; but he has represented a great personality: a human creature of magnificent physique, a man of the world whose face is refined by the humanity of his interests; a man of sentiment, too, who knows love, and pity, and compunction, and reverence: a lion-like and magnanimous creature.

Sodoma has expended all the resources of his art on the idealisation of his conception. He has embodied it in a restrained colour-key: gold-brown, massed against a pale aerial blue. He has saturated his picture with shadow: rich and sombre, it lurks everywhere; the sparkle of the foliage, and the great, tenderly modelled, luminous limbs of the hero emerge from it as from some dim, mysterious, all-pervasive life-element.

The restraint and delicate artificiality of this scheme of colour, together with the passionately imaginative quality of the strong chiaroscuro, give dignity and mystery to this representation of the working of the religious sentiment in a man whose powerful physique has more affinity with the opulent landscape in the midst of which he kneels, than with the idea embodied in the symbol of pain and sacrifice he holds in his hands, towards which nevertheless his soul evidently vibrates in poignant emotion.

Different as this picture is from the unfinished S. Jerome by Leonardo in the Vatican Gallery, it is nevertheless closely related to it.

Leonardo was Sodoma's true master, not necessarily by personal contact, but by example, and by affinity of artistic temperament.

Leonardo's ideal was Sodoma's also. The Lombard failed to realise it from want of character, and not from want of talent: he lacked Leonardo's iron will, and stern intel-

lectual passion for perfection. He was nevertheless the most truly Leonardesque of Leonardo's followers. Do not his drawings, his enigmatic smiling women, and his beautiful youths still pass under the master's name? Is there no affinity between the "S. Sebastian" of the Uffizi and some of Leonardo's drawings? Does not the strong *pénombre*, the glowing chiaroscuro of the "S. Jerome" of the Mond Collection, the powerful modelling of the figure, the inner life by which it is vitalised, and the fantastic landscape echoing with the sound of many waters, proclaim its kinship with the "Vierge aux Rochers," as well as with the "S. Jerome" of the Vatican?

Sodoma was an artist of persistent and little modifiable individuality.

He visited Rome twice; he was brought into contact with Michelangelo and Raphael; but though his art was refined by intimacy with the latter, it was not *dérouté*, like that of Sebastiano del Piombo. He returned to the north with an added and very personal appreciation of the romance of classic ruins, but otherwise little changed.

His work is always the expression of his own wayward and gifted spirit; when it is disfigured by weakness and sentimentality, as it too often is, it is not because he is imitating someone else: the flaw is in himself, he is "betrayed by what is false within."

He did not imitate Leonardo; he followed him; and

that because he found a noble expression of all he valued in Leonardo's art: grace, charm, youth, and an unparalleled intuition of the occult forces which lie behind the phenomena of life. There was even a likeness in the external tastes of these two men of very different calibre, each of whom was eager to drink of the wine of life: they both loved beautiful vital things: horses, dogs, and birds, graceful boys, lovely enigmatic women, and moving waters.

Characteristic of Sodoma's art in this picture are:

1. The line, the fluid, sensitive, musical line.
2. The form and sensibility of the hands.
3. The delicacy of the rendering of the hair.
4. The proportions, the drawing, and the sentiment of the figure on the cross, which is almost feminine in its tender refinement.
5. The character of the landscape: rocks edged with bushes which are silhouetted against the sky; waters, with still pools connected by resounding cascades; and pale undulating distances, thickly set with classic ruins.
6. The strong chiaroscuro.
7. The tendency towards monochrome.

This picture was painted during the third decade of the Cinquecento, at about the same time as the "S. Sebastian"

of the Uffizi.[1] It was acquired for Dr. Mond in 1890 from the Senator Giovanni Morelli-Lermolieff,[2] by whom it had been bought in Rome from the Monte di Pietà. Its earlier history is unknown.

[1] No. 1279.

[2] A fine rendering of the same subject is in the possession of Mr. Saunders of Great Portland Street, London.

BOLTRAFFIO

Born 1467; *died* 1516

PORTRAIT OF A MAN. [Plate XXVII.]

SIZE:

2 ft. 1 in. by 1 ft. 7 in.; panel.

COLOUR:

flesh-tints: pale, silvery, luminous; grey shadows.
hair: black.
cap: black.
coat: black, slashed with white; ribbons: black, tagged with gold.
background: grass-green.

SUBJECT:

The bust of a clean-shaven, firm-lipped, resolute man of about thirty, seen in profile, turned to the left; long dark *zazzera*, black coat, slashed with white; black cap which entirely covers the forehead.

COMMENTS

The modelling of this medallion-like head is strong, severe, and reticent; its line as firm and tenacious as if the portrait were designed to be reproduced in relief. The colour-key in which it is composed is low in tone and silvery; few notes are struck: black and white, cool flesh-tints, and a cold grass-green; these blend in a quiet and sober harmony.

The dry and crumbling quality of the paint, the uniformity and smoothness of the flesh-tints, the treatment of the chiaroscuro, and the shape of the thumb are characteristic of Boltraffio's art. These peculiarities may be observed in the "Madonna and Child" of the National Gallery,[1] which was considered his finest work by Morelli-Lermolieff, and in the great Casio altarpiece of the Louvre.[2]

Boltraffio, who was born in 1467, and was therefore fifteen years younger than Leonardo, and ten years older than Sodoma, belonged to a distinguished Milanese family; he occupied important civic posts in his native town, and painted, like Melzi, as an accomplished amateur, rather than as an artist by profession.

He was described by Girolamo Casio in the following lines, written on the occasion of his death:

> "L'unico alievo del Vinci Leonardo,
> Beltraffio, che con stile, e con penello
> Di natura facea ogni uom più bello,
> Morì, che'l ciel non fu a rapirlo tardo." [3]

It has been suggested that the original of the portrait under discussion was the poet Girolamo Casio, of Bologna, of whom at least four easily accessible portraits by Boltraffio are still in existence: one of these is in the Duke of

[1] No. 728.
[2] No. 1169, Catalogue Lafenestre et Richtenberger.
[3] Corrado Ricci: *Illustrazione Italiana*, February 8, 1903. "Pinacoteca di Brera," p. 273.

Devonshire's collection at Chatsworth,[1] a second in the Brera Gallery[2]; a third, also in Milan, is in the possession of Dr. Gustavo Frizzoni,[3] and a fourth is in the Louvre.[4]

Girolamo Casio, born in about 1465, was a merchant jeweller, and evidently a man of means, for he could afford, not only to write bad verses (for which, however, he received honours from the two Medici Popes, Leo X. and Clement VII.), and to have his portrait painted very frequently, but to make a pilgrimage to the Holy Land; this we learn from his epitaph, which he wrote himself, and in which he epitomised all that was important in his life:

> "Visse il Casio, mercante e zoiliero,[5]
> e con Apollo ebbe sua mente unita;
> A Terra Santa andò; scrisse la Vita
> di Cristo; or qui è poeta e cavaliero."

In the portrait at Chatsworth,[6] on the back of which a coat-of-arms is emblazoned, together with the inscription "Insigne sum Hieronymi Casii," he is represented as a somewhat girlish youth of remarkable beauty, with large languid eyes, and carefully tended hair. The letters "C.B." enclosed in a graceful pattern of twisted cords are embroidered on his coat: these are possibly the device of a club like the Calza in Venice, to which it was an honour to belong. He wears fine jewels, as was proper in a merchant jeweller. He appears in this portrait as a charming and poetic member of the *jeunesse dorée* of Bologna.

[1] Plate P, No. 1.
[2] Plate P, No. 2.
[3] Plate P, No. 3.
[4] Plate P, No. 4.
[5] Jeweller.
[6] Plate P, No. 1.

1

BOLTRAFFIO *pinx.*] [*Hanfstaengl phot.*

PORTRAIT OF CASIO.
Chatsworth.

2

BOLTRAFFIO *pinx.*] [*Anderson phot.*

PORTRAIT OF CASIO.
Brera Gallery, Milan.

3

BOLTRAFFIO *pinx.*] [*Brogi phot.*

PORTRAIT OF CASIO.
Frizzoni Collection, Milan.

4

BOLTRAFFIO *pinx.*] [*Braun phot.*

PORTRAIT OF CASIO.
Louvre, Paris.

The portrait in the Brera comes next in date.[1] The face is still a pleasant one, although its curves have grown fuller and coarser, and much of the charm of youth has fled. He is pictured in almost exactly the same pose as in the earlier portrait, *i.e.* three-quarters face, turned to the right; the eyes are grey-blue and pensive; the long hair, auburn; the nose, long, with sensitive dilated nostrils; the mouth, soft, loose, and slightly smiling: a kindly, self-indulgent, sensuous face.

His head is encircled by the poet's laurel wreath. The following legend is inscribed on a paper under his hand:

> "Il decimo Leon fu quel pastore
> Che mi diè il stocco et gli speroni d'oro;
> Clemente el capo me ornò poi de alloro
> (Per dar il premio) alla virtù de honore."

This inscription bids us pause.

Clement VII. became Pope in 1523, when Casio was fifty-eight years of age, but he is pictured in this portrait as a youth of about twenty; Boltraffio, moreover, died in 1516. It cannot therefore record his appearance at the date at which he was "crowned" by Clement. The inscription must be a later addition. Evidently Casio, like Isabella d'Este,[2] after he had reached middle age, preferred to have himself represented as he had been in his poetic younger days, as

[1] Brera, No. 319.—Plate P, No. 2.
[2] Page 154.

he probably still visualised himself, and as he wished posterity to remember him.

It should be noted that Casio's head is encircled by a poet's laurel wreath in this portrait in which he is pictured as a young man; this is not the "alloro" alluded to in the inscription, but merely an emblem showing that he was a poet, that "his mind was united to Apollo," as he says in the epitaph quoted. He wears it also in the portrait in the "Casio Altarpiece" in the Louvre, which was painted twenty-four years before the accession of Clement.

This altarpiece was painted in 1500 for the chapel of the Casio family in the Church of the Misericordia, near Bologna, and is now in the Louvre.[1] In it he is pictured as a man of thirty-five. His face is considerably changed; it is fleshy and loose-skinned, especially about the chin and jaw. He wears the poet's laurel crown. The cross embroidered on the cap he holds in his hands shows that he had visited the sacred sites of Palestine. It is known that he embarked for the Holy Land in 1497, that the galley in which he sailed was taken by the Turks, and that he was rescued by a Venetian sea-captain, who landed him in Candia. This picture is probably a votive offering to the Virgin, given in fulfilment of a vow made in that hour of peril which ended in security.

A fourth portrait which is undocumented, and with which the name of Casio is only tentatively associated, is in

[1] Catalogue Lafenestre et Richtenberger, No. 1169.—Plate P, No. 4.

the possession of Dr. Gustavo Frizzoni of Milan.[1] It is characterised by the widely separated eyes, long nose, soft mouth, and small jaw with hanging chin of the foregoing portraits.

The portrait under discussion in the Mond Collection has been added as a fifth to this list. Like the portrait of the Casio altarpiece in the Louvre, it is in profile. Morphological peculiarities are undoubtedly common to both: the long nose, the short upper lip, the small chin; but the *character* of the two faces is different, and so also is their colouring. The four portraits above enumerated are evidently studies of different phases in the development of one personality: what is implicit in the first is explicit in the last.

Boltraffio's conception of Casio's character is stable; from first to last he conceives him as a sensuous, pleasure-loving, kindly dreamer. But the original of the portrait in the Mond Collection was a man of action, of cold intelligence and iron will: a leader of men.

Casio's loose mouth in all Boltraffio's portraits is an index to a pliable, voluptuous, and sensitive nature; the mouth in the portrait in the Mond Collection is, on the contrary, firm and resolute.

In all of Casio's portraits he is represented as full-blooded and highly coloured; his hair as a boy was a golden red, and in his middle age a heavy auburn. The man in the portrait in the Mond Collection is dark; his skin is

[1] Plate P, No. 3.

thick, pallid, and not warm, but grey in the shadows; his hair is black.

There is nothing surprising in the coexistence of likeness of feature with dissimilarity of temperament in portraits of men of the same race, and epoch, and possibly of the same family. In the absence of data, however, it is useless to speculate on the application of this observation to the portraits under discussion.

All that can be safely asserted is that the character of the original of the portrait in the Mond Collection differs so greatly from that of the Casio of the four portraits by the same author, that the hypothesis that its subject is Girolamo Casio is excluded.

Sir William Boxall, Director of the National Gallery, to whom this picture belonged, lived in large rooms, full of books, but containing one picture only: this distinguished portrait by Boltraffio, which he had acquired from a member of the Frizzoni family. He left it at his death to Lady Eastlake. At the sale of her pictures it was bought for Dr. Mond.

GIAMPIETRINO

Worked from about 1510 *to* 1530

SALOME. [Plate XXVIII.]

SIZE:

2 ft. $2\frac{1}{2}$ in. by 1 ft. $10\frac{1}{4}$ in.; panel.

COLOUR:

SALOME:

flesh-tints: pale, luminous, of ivory-like texture.

hair: orange-brown; cap: yellow-orange.

dress: rose-pink, trimmed with yellow-orange embroidery, bordered in front by a narrow black line, from which depends a wine-coloured gem, set in gold; rose-pink sleeve bound by a narrow black ribbon; transparent buff chemisette and sleeve; pearl ornament suspended round the neck on a black thread.

HEAD OF JOHN THE BAPTIST:

flesh-tints: livid.

hair: warm red-gold, with delicately painted high-lights.

EXECUTIONER:

flesh-tints: swarthy.

dress: orange mantle, orange feather in cap; white uprolled sleeve.

vase: milky Muranese glass, with dull orange border.

tablecloth: dark brown and white stripes.

background: black.

SUBJECT:

Salome, her beautiful averted face pale with emotion, her wide-open eyes fixed in sad contemplation of the irretrievable, receives the head of John the Baptist—held towards her with brutal comment by the executioner—into a glass dish, held in both outstretched hands.

COMMENTS

This picture may be accepted as representative of the art of the author of the group of pictures which pass under the name of Giampietrino, at its best. It is finer than the "Lady with the Columbine" at S. Petersburg,[1] or the "Magdalen" in the picture gallery of the Castello Sforzesco at Milan,[2] with both of which its affinities are close.

Characteristic here of Giampietrino's art are:

1. The nervous elegance with which this ghastly theme is rendered.
2. The noble sensibility of Salome's features.
3. The peculiar quality of the flesh-tints, which combine the delicate gloss and firmness of old ivory with the warmth of life.
4. The peculiar colour-key: luminous flesh-tints, rose-colour, and orange being fused together into a glowing chord of which the brilliance is accentuated

[1] Reproduced in "Ermitage Impérial: Catalogue de la Galerie des Tableaux," Première Partie, Les écoles d'Italie et d'Espagne. Par A. Somof (St. Pétersbourg, 1909), p. 82.

[2] No. 306.

by the darkness of the black background on which it is relieved.

5. The peculiar line-feeling, well exemplified in the swinging rhythmic curves of the draperies which enfold Salome's bust, and the singularly vital line which springs like a bent bow from her shoulder, and sweeping round the austerely dainty head (in front of the orange cap) curves downwards, and is lost in the *ligne perdue* of her cheek and chin.

Nothing is known of Giampietrino, or Giovanni Pedrino, who is probably identical with Pietro Rizzo,[1] neither the exact dates of his birth or death, nor any facts relating to his life or circumstances; nor does a single picture exist of which the attribution to him is supported by a signature, or by any documentary proof.

It is, however, usual to attach his name to a large group of Leonardesque pictures which are characterised by a clearly marked and individual style, and are certainly the work of one and the same artist. That Giampietrino was their author is a hypothesis, but one which is universally accepted for working purposes.

Milanese collections contain a number of works from his hand, some of the finest of which are in the Brera,[2] in the Castello Sforzesco, and in the Borromeo Collection, in all of

[1] Lomazzo, "Trattato della Pittura" (Milan, 1584).
[2] No. 262.

which he appears rather as a colourist and psychologist than as a space-composer. The copy of the "Last Supper" in the Diploma Gallery in Burlington House is probably by him.

He was not, however, merely an imitator of Leonardo, and a vulgariser of his designs, like Marco d'Oggiono, with whom he is sometimes confused, but an independent artist with his own exquisite gifts, his own delicate speech, and his own refined preferences. His ideals, it is true, were splendidly realised in the work of the great Florentine master by which he was profoundly influenced: this influence, however, left his own artistic personality intact; it widened his conception of life and art, it rendered him more sensitive to the exquisite possibilities of his craft, and ennobled his practice of it, but it revolutionised nothing.

The subject-matter of this picture is horrible. Why, we ask ourselves, was it so popular with the artists of the Cinquecento? Must its popularity be ascribed to cold-blooded pleasure in the dramatic juxtaposition of a beautiful and sensitive woman, the stone-cold, blood-dripping head of a man whom she loved, and the brutal personality of an executioner?

Or was it the outcome of an intellectual interest in the psychology of the situation? or of curiosity as to the means the artist would employ in his effort to distil a serene work of art out of so monstrous a subject?

It is scarcely in human nature to wish to live in

permanent contact with a realistic embodiment of such subject-matter, viewed as an historical fact; and yet the pictures in which it is reproduced are easel-pictures, designed to beautify homes.

In its youth and prime, European art was the handmaid of religion and patriotism. Italian altarpieces were pictorial prayers, pictorial hymns, or pictorial Credos. The decorations of public halls and places of reception were designed to glorify "virtù," ability, courage, success, and similar qualities which make a man valuable to his country; there was no place in art, whether religious or patriotic, for squalor or vice: its function was to lift the public, by force of suggestion, on to a high level of being.

Why, therefore, we ask ourselves again, was this horrible subject so popular?

It is sometimes forgotten that in popular morals, as in statics, action and reaction are equal and opposite. If it be true that the children of the Renaissance were extremely immoral, it is equally true that they were also naïvely moral; they often lay in the gutter, but they never forgot the stars: their frankly hortatory art proves this.

I hazard the suggestion, therefore, that Salome stood to the Renaissance world as a symbol of the poison which lurks in earthly success when based on crime. She had danced before Herod; she had pleased; she had chosen her reward, and she had received it. Was she happy? The painter saw to it that the answer was written on her beautiful face.

Or had the subject the significance of a "Vanitas"? Salome and Herodias had one ideal of life, the ascetic of the wilderness another. Did the satisfaction of the earthly ideal, with its attendants: luxury, lust, and murder, bring joy in its train?

I offer this suggestion as a hypothesis only; it is one, however, in harmony with the general attitude of the Italian of the Renaissance towards art: he demanded of it that it should delight his eye, but also that it should appeal to his intelligence, and stimulate the nobler impulses of his complex nature.

Marco d'Oggiono pinx.

Hél. Braun, Clement & Cie

Infants Christ and St. John

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

MARCO D'OGGIONO

Born about 1470; *died about* 1530

THE INFANTS CHRIST AND S. JOHN EMBRACE.

[Plate 14.]

SIZE:

2 ft. 1 in. by 1 ft. 7 in.; panel.

COLOUR:

flesh-tints: golden, luminous, with heavy grey shadows.

hair: orange-gold, with delicate and brilliant high-lights.

landscape: rocks: red-brown, set with isolated flowering plants (forget-me-not, maiden-hair fern, anemone, columbine, etc.); river: blue-grey; distance: grey-blue.

sky: pale grey-blue, with light floating clouds.

SUBJECT:

The two infants, Christ and S. John, both nude, and seated on a flowery bank, kiss each other.

A feudal castle on an island in the midst of a flowing river rises in the middle distance; pale mountainous distance, with luminous sky.

COMMENTS

So many repetitions and variations of this composition by pupils of Leonardo exist, that it is reasonable to suppose

that it is founded on a lost picture or drawing from his hand. The most remarkable of these are the following:

1. An exact repetition of the figures in the picture in the Mond Collection, with a different landscape background; also by Marco d'Oggiono, at Hampton Court.[1]

2. Another repetition of these figures in a picture by d'Oggiono, in the Naples Museum. The pose of the children is unaltered, but they are placed upon a curtained bed, and above their heads there hovers an emblematic dove.[2]

3. The same figures recur in the foreground of a picture by Bernardino dei Conti, in the Brera[3]; behind them, however, rises a figure of the Virgin which is strongly reminiscent of the Virgin in Leonardo's "Vierge aux Rochers," as also are the rocks and stalactites. This amalgam of two of Leonardo's works is both signed and dated:

BERNARDINVS · DE · COMITIBVS · FACIEBAT · MDXXII.

4. Similar figures recur in the foreground of a picture by Luini in the Museo del Prado, Madrid[4]: the Virgin takes the place of the dove in the version at Naples; standing behind and above the children, she leans over them with a protective and motherly gesture; her face is charged with feeling, her left hand raised as if in wonder. On her left is Joseph; on her right rises a tall lily which reminds the spectators that the Redeemer was Virgin-born, and also that the grace of

[1] Plate Q, No. 1.
[2] Plate Q, No. 2.
[3] No. 271.—Plate Q, No. 4.
[4] Plate Q, No. 3.

1

M. D'OGGIONO *pinx.*] [*W. Bourke phot.*

INFANT CHRIST AND S. JOHN.
Hampton Court Palace.

2

M. D'OGGIONO *pinx.*] [*Alinari phot.*

INFANT CHRIST AND S. JOHN.
Naples Museum.

3

LUINI *pinx.*] [*Braun phot.*

HOLY FAMILY WITH S. JOHN.
Madrid Gallery.

4

B. DE' CONTI *pinx.*] [*Anderson phot.*

VIRGIN AND CHILD WITH S. JOHN.
Brera Gallery, Milan.

virginity was granted to all the actors in this scene. The masterly manner in which the pyramidal structure of the central group is handled, the character of the sentiment with which the figures are inspired, the weight of thought and feeling pressed into the Virgin's face, which is of the type of Leonardo's Virgin in the "Virgin and Child with S. Anne" of the Louvre, suggest that Luini's composition, Luinesque as it is, is nearer to the lost original by Leonardo than are any of the pictures previously enumerated.

The rural character of the background of d'Oggiono's representations of the two children at Hampton Court and in the Mond Collection, the cave in Bernardino dei Conti's version in the Brera, and the foliage in the background of Luini's picture in Madrid give colour to the hypothesis that the story of the meeting of the little Christ and S. John in the wilderness, which was popularised by Cavalca,[1] was the literary source of the original composition.

This meeting was a favourite subject during the early sixteenth century; there are two representations of it in the Mond Collection, one by Luini[2] and the other by Polidoro da Lanzano[3]; it was also treated by Raphael, Michelangelo, Leonardo, Fra Bartolommeo, Andrea del Sarto, and others. The Venetian representations of this subject partake of the nature of the *fête champêtre*; but the artists of other schools

[1] For the story of the legend see pp. 337–339.
[2] No. XX., see p. 336.
[3] No. X., see p. 172.

usually treated it mystically, as an allegory of the harmony of the two dispensations of law and of grace, united in love in the persons of the last Hebrew Prophet and of the Messiah whose way it was John's mission to prepare. The Virgin-Mother in their pictures stands for the Church; d'Oggiono gives this idea a different form in his curious rendering of the subject in Naples, in which the Virgin's place is taken by a hovering dove, symbol of the Holy Spirit which informs and sanctifies the Church.

Marco d'Oggiono was born in 1470, and, as far as is known, worked almost exclusively in Milan, where he is said to have died in about 1530. He was an imitator, in the strictest sense of the word, of his teacher Leonardo, whose stylistic peculiarities he copied, exaggerating his chiaroscuro, his manner of modelling flesh, and the fatness of children's limbs.

Characteristic peculiarities in the treatment of landscape in the picture by d'Oggiono in the Mond Collection are repeated in the signed "Archangel" of the Brera[1]; namely: the uniformity of the colour of the foreground, upon which carefully drawn leaves and flowers are painted; the manner in which the pale undulating mountainous distance is conceived, and also the metallic colour of the sky.

[1] No. 313.

BOCCACCIO BOCCACINI

Born 1460; *died* 1518

PORTRAIT OF A LADY

SIZE:

1 ft. ½ in. by 8½ in.; panel.

COLOUR:

flesh-tints: very warm.
hair: auburn.
dress: white brocade, interwoven with pale colours; gold border.
mantle: green, with brown lining (the latter repainted).
nimbus: delicate gold line.
chain: gold.
background: fragment of brown archway, opening on to a hilly landscape and blue sky.

SUBJECT:

Obviously the portrait of a lady in the character of a Saint, cut out of a larger picture. Part of the palm and three fingers only of the left hand are visible.

COMMENTS

Boccaccio Boccacini was born in Cremona. He worked there, and in Ferrara, Venice, and Milan, between the years 1497 and 1518.

NORTH ITALIAN SCHOOL

PORTRAIT OF A MAN

SIZE:

1 ft. 11¼ in. by 1 ft. 7 in.; panel.

COLOUR:

flesh-tints: warm, sunburnt.
beard: brown.
eyes: brown.
hat and cap: black.
doublet: blue-grey; white shirt showing at the breast.
cloak: black.
ring: gold, with green stone.
background: neutral tint (repainted), violet-brown on the right.

SUBJECT:

Portrait-bust of a bearded man, his head slightly turned to the left, wearing a tight-fitting black cap, a wide black hat, and a black and blue-grey doublet and cloak.

COMMENTS

The name of Baldassare Castiglione has been connected with this portrait, which is not, however, in its original state. Until the repaints with which it is veiled are removed it would be hazardous to attempt either to name the painter, or to identify the sitter.

TUSCAN SCHOOLS

Giovanni dal Ponte pinx.

Hel. Bræm, Clemens & Cie

Decapitation of a Saint

COLLECTION OF DR LUDWIG MOND, F.R.S., LONDON

GIOVANNI DEL PONTE

Born 1385; *died* 1437

DECAPITATION OF A FEMALE SAINT. [Plate 15.]

SIZE:

1 ft. 4 in. by 2 ft. 1 in.; panel.

COLOUR:

martyr: dress: grey-blue, lined with orange.
executioner: dress: violet.
prince: armour: purple, with gilt high-lights; mantle: scarlet; turban: white; beard: blond.
philosopher: dress: dalmatica: violet; mantle: grey, lined with orange.
bystanders: various bright colours.
city walls: light brick-red.
cliffs: dark grey.
sky: gold.

SUBJECT:

The decapitation of a female Saint, who is executed outside the walls of a fortified mediaeval city surrounded by naked rocks of austere form.

A group of spectators of position, standing in front of the city gateway, witness the scene: among them is a prince in mailed armour and military cloak, a turban on his head and a sceptre in his hand; in attendance on him, on the right, is a bearded man

characterised by his dress as a philosopher; beyond him, on the left, is a bearded personage in long light dalmatica, long cloak, and high oriental head-gear—a priest probably; still farther to the left is a soldier in pseudo-classic armour, paludamentum, etc.; a long spear is in his hand. Two of the bystanders bow their heads in reverence. Wonder and compassion prevail.

The artist seems to have aimed at impressing a classic, and possibly an oriental character also, on this scene.

COMMENTS

Death by decapitation was a form of martyrdom which fell to the lot of many holy women—to S. Catherine, for instance, to S. Barbara, to S. Lucia, to S. Susanna, to S. Cecilia, and others; therefore the martyr in this picture, with whom no attribute is associated, cannot be identified.

This panel evidently once formed part of the predella of an altarpiece on which the same martyr appeared, probably in association with other patrons of the locality, or church for which it was painted, or of the donor who ordered it; and in this larger picture, composed as a tribute of honour to especially chosen Saints, and as an incentive to their worship, she was doubtless furnished with such attributes as left no possibility of doubt as to her identity.

Scenes from the earthly lives of the Saints pictured on an altarpiece usually formed the subject-matter of its predella:

these representations of actual incidents annotated the figures in the large mystically conceived picture above; predella and altarpiece mutually explained each other, and eliminated all uncertainty as to the individuality of the protagonists, who figured as sufferers on earth, but as crowned saints in heaven. When, however, as in this case, the predella-picture is isolated, having been separated from the altarpiece to which it served as an historical commentary, and from its companion predella-pieces, it is difficult to identify the event depicted.

The decapitation of S. Catherine was a subject frequently represented by the painters of the fourteenth and fifteenth centuries; she is seldom pictured, however, without emblems suggesting her rank as princess; as these are absent it is improbable that it is her martyrdom which is pictured here.

In the account of the martyrdom of S. Cecilia given in the "Golden Legend," it is said that the executioner struck the Saint's bared neck three times in vain: the gesture of amazement made by the bearded man with the strange head-gear, who stands in the centre of the group of bystanders, may refer to some such miracle.

When in the Dudley Collection, this picture was catalogued as belonging to the School of Giotto.

Analysis of its style and technical peculiarities, together with comparison with works of like character and similar

date, have led me to the belief that it is by the same hand as a predella-picture in the Uffizi,[1] and as another picture in the National Gallery,[2] representing scenes from the life of John the Evangelist. These were tentatively attributed by Crowe and Cavalcaselle to Jacopo del Casentino, an attribution which until quite recently was universally accepted.

Jacopo del Casentino flourished towards the middle of the fourteenth century: he took part in the formation of the Guild of Painters at Florence in 1339. No indisputably documented picture by him exists. In the absence of evidence to the contrary, we must believe that his work corresponded in its general features with that of his contemporaries and fellow-citizens; that is to say, that it was characterised by definite contours, by the accentuation of the silhouette, and by the light colour-key in which it was painted. The panels in the Uffizi, however, are executed in a warm key, one in which authenticated pictures by Jacopo's contemporaries are never painted, but which is characteristic of a phase of art which came into vogue early in the Quattrocento.

Count Carlo Gamba has shown that the two above-mentioned pictures, in the Uffizi and in the National Gallery, are by the Florentine painter Giovanni di Marco, called Giovanni del Ponte, because (according to Vasari) his workshop was close to the Church of S. Stefano, near the Ponte Vecchio. Count Gamba's admirable reconstruction of the artistic

[1] Formerly in the Sala di Lorenzo Monaco.
[2] No. 580.

personality of this painter—who, until recently, was known to the world by name only, and to whom the most heterogeneous pictures had been arbitrarily attributed—was rendered possible by the discovery of authenticated frescoes by him in the Church of S. Trinità in Florence, frescoes which will necessarily form the basis of all further reconstruction of his art.

Giovanni del Ponte was born in 1385, was received into the number of the Accademici del Disegno in 1412, and died in 1437 at the age of fifty-two. He survived Masaccio therefore by nearly ten years, and it is noteworthy that almost all his pictures contain figures in which the influence of that great painter is apparent, and this although he never broke with the Gothic tradition: in the panel in this collection, for instance, the golden sky has been retained, the manner in which the town and landscape are conceived is mediaeval, the group of bystanders is compact and without articulation; and yet a certain solidity in the figures, and breadth in the manner in which they are conceived, suggest an artist who was not wholly unaffected by the virile and learned art which was then ripening in Florence.

Count Gamba has shown that Giovanni del Ponte was the pupil of Spinello Aretino. The same discriminating biographer has also proved that he inaugurated a phase of art proper to Tuscany at the beginning of the fourteenth century, or a little earlier. "He created a style peculiar to himself," writes Gamba, "in which the Roman majesty of the

art of Giotto was united to the Gothic elegance and sensibility . . . of Sienese art; his compositions are highly dramatic, and are characterised by temerity in grappling with technical difficulties. He sought after effect without troubling greatly about exactitude of drawing; he looked for amplitude in the lines of the composition, and for contrasts of colour, and succeeded in giving his pigments a greater luminosity and 'body' than had his predecessors." [1]

He was, however, a painter of the second order only; his artistic personality was unstable. His works, therefore, though unified by a certain underlying individuality, are extremely divers in character: to the end of his life they display traces of the influence of his early master, Spinello Aretino, but nevertheless have qualities which show that their creator was not indifferent to the new ideals and methods which are associated with the name of Masaccio.

The chapter dedicated to Giovanni di Marco by Vasari [2] is full of inaccuracies; pictures are there attributed to him which are by other painters bearing the not uncommon name of Giovanni, some of whom did not even belong to his generation.

[1] "Rassegna d'Arte" (1904), pp. 177–186; see also "Rivista d'Arte" (Florence, 1906), pp. 163–181.—See also Crowe and Cavalcaselle, "A History of Painting in Italy," edited by Langton Douglas (London, 1908), Vol. III. p. 121, and Vol. II. pp. 173–176.

[2] "Vite," I. 631.

Bbotticelli

Born 1444; *died* 1510

Life and Miracles of S. Zenobius. [Plates XXIX. and XXX.]

Life of S. Zenobius. [Plate XXIX.]

SIZE:

2 ft. 2 in. by 4 ft. 10 in.; panel.

COLOUR:

FIRST SCENE—

TWO MALE FIGURES:

tunic: light blue.
mantle: rose-colour, edged with gold.
hair: auburn.
hat: blue.
boots: pale orange.

LADY ON LEFT:

dress: blue, with gold ornaments.
mantle: olive-green, edged with gold.
hair: auburn.
boots: crimson.

MATRONS:

head-dress: white.
mantles (of two matrons in front): scarlet, edged with gold.
dresses: plum-colour, edged with gold.
boots: dark.

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architectural background: grey.
floor: light grey.
sky: pale blue.

SECOND SCENE—

BISHOP:

dalmatica: white.
pluvial: blue, with gold border and rose-coloured bands.
mitre: white.

ACOLYTES:

surplice: white.
dalmatica: blue.
cap: crimson.

ZENOBIUS:

flesh-tints: pale.
carpet: olive-green.

THIRD SCENE—

BISHOP:

as in Second Scene.

LADY BAPTISED:

flesh-tints: pale.
hair: auburn.

FIGURES IN FOREGROUND ON RIGHT AND ON LEFT:

scarlet, rose-colour, and blue.

FOURTH SCENE—

POPE:

dalmatica: white.
pluvial: blue, lined and edged with gold.

ZENOBIUS:

dalmatica: white.
pluvial: deep rose-colour, edged with gold.
hair and beard: auburn.

BISHOP STANDING BEHIND ZENOBIUS:

pluvial: green.

THREE CARDINALS:

robes: scarlet.

ACOLYTE CARRYING CANDLESTICK:

dalmatica: crimson.

canopy: dark green.
architecture: grey; the pilasters: dark grey, inlaid with dark orange; capitals and frieze: dark orange.

MIRACLES OF S. ZENOBIUS. [Plate XXX.]

SIZE:

2 ft. $\frac{3}{4}$ in. by 4 ft. 6 in.; panel.

COLOUR:

CENTRAL SCENE—

GALLIC LADY:

hair: auburn.
head-dress: white.
dress: olive-green.
mantle: scarlet.

ZENOBIUS:

dalmatica: white.
pluvial: rose-colour.
mitre: white.

ACOLYTES:

dalmatica: light blue.
surplice: white.

BANNER-BEARER:

dalmatica: plum-colour.
surplice: white.
banner: olive-green, with crimson lining.

CITIZEN IN FRONT:

tunic: green.
mantle: plum-colour.
turban: blue, with gold ornaments.

CITIZEN BEHIND:

tunic: blue.
mantle: light orange.
architecture: grey.

SCENE ON LEFT—

ZENOBIUS:

as in Central Scene.

MOTHER:

dress: olive-green.
mantle: light orange.

THE POSSESSED (1):

trousers: green.
tunic: blue, lined with scarlet.
shoes: red.

THE POSSESSED (2):

trousers: red.
tunic: plum-colour, lined with green.
shoes: black.

ACOLYTES:

dalmatica: red.
surplice: white.
cap: dark plum-colour.

banner: olive-green, with scarlet lining.
architectural background: light grey.

SCENE ON RIGHT—

ZENOBIUS:

as in Central Scene.

BEGGAR:

tunic: green.
cloak: light orange.
trousers: black.

ACOLYTES:

surplice: white.
cap: dark plum-colour.

banner: olive-green, lined with scarlet.

BEARDED MAN:

tunic: scarlet.
head-dress: white.

background: light plum-colour and grey.

general colour-chord of both pictures: high, treble in quality. A number of figures,—of which the majority are in white, and the remainder in such light and vivid colours as rose, scarlet, grey-blue, olive-green, touched with golden high-lights, etc.,—are seen against a background of early Renaissance houses, of which the prevailing colours are grey and red, the varying greys and reds of stucco and brick.

The landscapes at the end of street-perspectives are pale, the sky light and crystalline.

SUBJECT:

[Plate XXIX] Four scenes from the life of S. Zenobius, viz.: (1) his Renunciation of Marriage; (2) his Baptism; (3) Baptism of his Mother; (4) his Consecration as Bishop.

[Plate XXX] Miracles of S. Zenobius.

COMMENTS

The life and miracles of S. Zenobius, represented by Botticelli in a succession of illustrative scenes on these two panels, are the subject-matter of a third panel by the same artist, which is of approximately similar dimensions,[1] and seems to have formed part of the same cycle originally. It is now in the Dresden Gallery.[2]

The history of Zenobius had already been represented in Florence: Ghiberti decorated the bronze reliquary on the High Altar of the Duomo with scenes from the life of the Saint in 1440, four years before Botticelli's birth.

The original destination of Botticelli's panels is unknown; their size and character make it likely that they were designed to decorate some large piece of furniture destined to contain clerical vestments, which probably stood in the sacristy of some church especially connected with the cult of

[1] 2 ft. 2 in. by 5 ft. 1½ in.
[2] No. 9.—Plate R, No. 1.

S. Zenobius, very likely in that of the Duomo itself, or, perhaps, in a room in the neighbouring Archbishop's Palace.

These panels have been described by recent authorities as the work of Botticelli's old age. This is an opinion to which I cannot subscribe.

On the contrary, I believe them to have been executed early in the decade preceding his visit to Rome, *i.e.* during the years 1470 to 1480; that is to say, before he was thirty-five years of age. I look on them as illustrative of a phase in his artistic career of which the frescoes of the Sistine Chapel are a later and riper development, for the same types and the same stylistic peculiarities recur in these frescoes, of which the general *niveau* of accomplishment, however, is on a higher level.

In comparing these two cycles—*i.e.* the three panel-pictures representing the history of S. Zenobius, with the frescoes of the Sistine—it must not be forgotten, that, whereas the former were designed to decorate furniture, and were not therefore executed under the pressure of excitement or ambition, the latter were painted when Botticelli was on trial in Rome, when he was working for the greatest art-patron of the world, the Pope, in the exhilarating company of the most distinguished artists of the day, and of their works, and was doubtless straining his faculties to their uttermost in his effort to create monumental works of art worthy of the Palace of the High Priest of Christianity, of Rome, of Florence, and

of himself. They doubtless represent the highest flight of which his genius was capable at the time.

Panels designed to be let into a splendid piece of church-furniture were not usually conceived heroically. They were expected to be decorative, to tell a story swiftly, intelligibly, and dramatically, and to produce their effect at a limited distance from the eye. Botticelli's panels answer these requirements, and have a charm of their own: the charm of spontaneity, intimacy, and that *naïveté* and *brio* which are indispensable to direct pictorial narrative.

A striking stylistic peculiarity of these pictures is the manner in which both individual figures and groups are visualised; viz. as objects with clearly defined outlines and silhouettes, relieved against a background especially simplified for the purpose, which, in the case of the groups in question, consists of plain, strongly built houses, rendered with pedantic attention to the rules of perspective, and a complete absence of feeling for atmospheric effect. The orderly and somewhat prosaic aspect of these buildings forms a restful contrast to the emotional scenes taking place at their feet.

Another peculiarity is the form of the groups silhouetted on this dispassionate architectural background, which do not consist of persons drawn up in straight lines after the manner of which the frescoes by Masaccio, in the Brancacci Chapel of S. Maria del Carmine in Florence, furnish a classic example, but are dominated by the idea of the circle, or semicircle,

which governed Florentine design during the last half of the Quattrocento, and was developed and illustrated by Leonardo, by Botticelli, by Filippino Lippi, and by their followers; indeed, by the whole artistic community of Florence.

These are peculiarities which the early art of Botticelli shares with that of his young contemporaries. The first two are characteristic, not merely of the work of a given artist, or of a given group of artists at a given date, but of a phase through which the art of Italy as a whole passed during the first decades of the second half of the Quattrocento.

Whereas correct and powerful draughtsmanship, tenacity of line, and purity of silhouette were the ideals striven after by such artists as Signorelli and Fiorenzo di Lorenzo in Umbria, as Gentile and Giovanni Bellini in Venice, and as Cosimo Tura in Ferrara, in their youth, their later work bears evidence to a growing consciousness of such purely pictorial *desiderata* as organic colour-composition and tone.

The interests of the draughtsman preponderate in Botticelli's Roman frescoes: the figures have sharply drawn outlines, their silhouettes form a clear pattern upon the background on which they are inlaid. If compared with the wall-paintings of Michelangelo and Raphael in the same palace, which were begun in Botticelli's life-time, they produce the effect of something archaic. The same effect is produced by the panels representing the story of S. Zenobius.

Botticelli is a painter whose work changed but little in

character during the nearly fifty years of his working life[1]; nevertheless the products of his youth are separated from those of his maturity by marked difference of capacity and experience, or, in other words, by quality.

Comparison of the Zenobius-panels with the dated "Epiphany"[2] of the National Gallery (A.D. 1500), the last of Botticelli's authenticated works, sheds a light on the date at which the former were executed.

Their colour is light, cold, gay, realistic, and descriptive. Each figure, as has been said, is enclosed by a contour, and is sharply silhouetted against its background. The colour of the "Epiphany," on the other hand, is warm and saturated; it is the poetic outcome, not only of a temperament, but of a mood; and is almost independent of facts of local colour. There are no contours: landscape and figures alike are submerged in air, and bathed in a suffused light which gilds the draperies of the angels, and the leaves on the trees, and filters downward into the quiet place where the Incarnate Word, surrounded by men and angels bearing olive-boughs, inaugurates his reign of peace.

There is but little space- or line-composition in the Zenobius-panels. Their structure is simple: they consist

[1] This statement is intelligible only if the pictures from the workshops of Fra Filippo Lippi and of Pollajuolo which are sometimes put forward as Botticelli's be rigorously excluded. If they be included there results an artistic personality of singularly chameleon-like beginnings, with intermittent powers, with fluctuating ideals and colour-sense, and a line which is sometimes as dull as lead, and sometimes as vital, swift, tenacious, and baffling as those of the swinging arabesques drawn by smoke in untroubled air.

[2] Plate R, No. 2.

2

BOTTICELLI *pinx.*] [*Braun phot.*

EPIPHANY.
National Gallery, London.

1

BOTTICELLI *pinx.*] [*Braun, phot.*

MIRACLES AND DEATH OF S. ZENOBIUS.
Dresden Gallery.

of a series of small, tightly-knit groups, which are distributed horizontally, and not without a certain rough rhythm, along the long narrow space to be decorated, and relieved upon an architectural background of singularly simple design.[1]

The "Epiphany," on the other hand, is a masterpiece of organic linear- and space-composition; not a figure could be eliminated without destroying the equilibrium of the whole, not a gesture altered without injuring the rhythm of the general design.

Motion is admirably rendered in these panel-pictures, and emotion also, but with a rude passion and poignancy which brings its expression perilously near the grotesque. The same vivid sensibilities are evident in every line of the "Epiphany," but they have been disciplined, and are no longer almost uncontrollable forces, but the servants of one who has learned the secret which enables him to transmute the clay of earth into the gold of art. The graceful flow of the angels' draperies in the "Epiphany," the rhythm of their movements, the delicate loveliness of their limbs, and of their tender feet and hands, the golden atmosphere in which the scene is bathed, the feats of foreshortening so unobtrusively achieved; these lie as much beyond the gamut of possibilities of the painter of the "Scenes from the Life of S. Zenobius" in that early phase of his development as do the

[1] The design of the panel on which the Conversion of Zenobius is represented is more elementary than that of the representation of his Miracles; indeed, the representation of Zenobius's Miracles contains the germ of the splendid designs for the two Lucrezias executed by Botticelli some decades later.

composition and high level of achievement of the "Calumny" of the Uffizi, which is close to the "Epiphany" in style.

These two groups of pictures: the "Scenes from the Life of S. Zenobius" on the one hand, the "Calumny" in the Uffizi, and the "Epiphany" of the National Gallery on the other, are the fruit of one artistic temperament, but, in my opinion, they are separated from each other by twenty or thirty years of refining labour.

The cult of S. Zenobius, one of the Patron-saints of Florence, languished during the Middle Ages; it was revived towards the end of the third decade of the Quattrocento, was exceedingly popular for a time, and then declined.

His legend is not recorded in the "Legenda Aurea"; nor does any early Florentine church bear his name.

On April 26, 1439, four years after the completion of Brunelleschi's dome, and three years after the dedication of the Cathedral, Pope Eugenius IV., the College of Cardinals, together with a great number of Bishops and Archbishops, assembled in its ample choir to assist at the translation of the body of the Saint from its former resting-place to the High Altar. The dignitaries of the Western Church were supported by those of the East. Among those present were the Emperor, John Palaeologos, his brother, the Despot Demetrios, and Josephos, Patriarch of Constantinople, at the head of the chief officials of the Greek Church.

The purpose for which this inter-confessional gathering was convened was nothing less than the union of the Greek and Latin Churches. The pomp of the ceremonial, and the splendour of the churches decked with precious carpets, and hung with tapestries of wool and silk interwoven with gold and silver thread, are described by an eye-witness, whose writings fortunately still exist.[1]

Seven years after the translation of the relics the episcopal throne of Florence was filled by the saintly and learned Prior of one of the great Dominican houses of the city: S. Antonino,[2] whose features have been immortalised by Fra Angelico, and by Luca and Andrea della Robbia.

S. Antonino wrote (in Latin) the Life of S. Zenobius, his holy predecessor in office, and doubtless in doing so availed himself of all the existing sources of information, among which the most important were the accounts of the life and miracles of S. Zenobius by Giovanni da Arezzo, and by Raphael da Volterra, together with an earlier narrative written in the thirteenth century by the monk Blasius.[3]

S. Antonino's version of the legend formed part of his "Opus Historiale,"[4] which was printed in Nuremberg in 1484, and again in 1491, and in Basel also in the same year. The early existence of these three editions shows how soon

[1] Quoted in the Life of Zenobius: "Acta Sanctorum," ed. by the Bollandists.
[2] He was canonised by Hadrian VI. in 1523.
[3] Quoted by the Bollandists.
[4] Par. II., Tit. X., Cap. XII.

the popularity of S. Antonino's work, previously known only in manuscript, extended beyond the Alps.

Botticelli—or more probably the person who ordered the panels in question, and doubtless gave Botticelli full directions as to the subject-matter he wished to have represented—seems to have been familiar with S. Antonino's narrative, and with that of Blasius also, for five of the seven incidents represented are founded on the Archbishop's history, and two on the account given by the thirteenth-century monk.

The following passages, which describe the incidents from the early life of S. Zenobius which were chosen by Botticelli for representation, are taken from S. Antonino's work:

"Zenobius . . . Bishop of Florence," he writes, "was of a noble but pagan family; his father's name was Lucianus, and that of his mother, a Florentine, Sophia. He was initiated as a boy into the study of letters, and owing to the acuteness of his intelligence, and to his zeal, arrived at a shorter time than was usual at the goal of the current philosophical curriculum.

"On his entering his twenty-second year, his family wished to marry him to a beautiful girl of noble family, but he rejected the idea of forming any such connection, and betrothed his soul in faith to one husband, Christ, and humbly begged for baptism at the hand of the Bishop of the city, Theodosius, and devoutly received the same. When

his parents heard of this they were filled with anger, and together with their relatives approached the Bishop with threats and insults. But so strong and persuasive were the words of Zenobius, in whom the grace of God was working, and at whose side stood the Bishop of his town, that they not only refrained from expressing their burning indignation, but abandoned their pagan beliefs, and received the holy Sacrament of Baptism. Having bidden farewell to the vain things of this world, Zenobius dedicated himself utterly to things divine, and entering the ranks of the clergy was soon appointed archdeacon of the chief church. . . . He was a mirror of holiness, and an ensample of the fear of God.

"When S. Ambrosius, Bishop of Milan, travelled through Florence, he visited Zenobius, and finding him as learned as he was able, was thenceforth attached to him by the closest ties. On arriving in Rome, S. Ambrosius told the Pope of the holy life of the Archdeacon, and of his learning, in consequence of which the Pope called him to his court, and kept him near his person. When Theodosius, Bishop of Florence, died, the Pope was constrained by the urgent prayers of the Florentine magistrates, and of the representatives of the people, to consecrate Zenobius Bishop of that city."

On the extreme right of the first panel[1] Botticelli has

[1] Plate XXIX.

pictured the scene in which Zenobius—confronted with the bride of his parents' selection, who is surrounded by an honourable company of matrons, among them probably his mother and hers—makes a public declaration of his determination to espouse no earthly bride, but to devote himself body and soul to the service of the Church.

The modest composure of the young woman with whom Zenobius refuses to ally himself seems to show that, far from resenting his rejection, she sympathised with his choice of the better way, and, like S. Ursula and many another betrothed maiden of Christian legend, determined to dedicate her virginity also to a heavenly Spouse.

In accordance with a dramatic pictorial convention inherited from classic art, and well named "continuierende Erzählung" by Wickhoff, the figure of Zenobius appears twice in this first group, first in the act of declaring his purpose, and then in that of walking resolutely away, obviously with the intention of putting it into effect. The nature of that purpose is revealed in the next scene, in which his baptism by the Bishop Theodosius is pictured.

Mr. Horne[1] has interpreted these two figures as representing, the one Zenobius, and the other his father. Classic and Renaissance artists attached importance to clearness of narrative; they told their story with the help of well-understood pictorial conventions, of which the repetition of the principal figure in poses expressive of the suc-

[1] H. P. Horne, "Sandro Botticelli," pp. 308 ff. (London, 1908).

cessive phases of his action was perhaps the most frequently used.

This convention was intelligible only if the person conceived as acting, and therefore as appearing again and again in the same scene, were so distinctly characterised that his identity was unmistakeable. The artist helped himself to establish this identity largely by means of clothes: two figures in one scene dressed in precisely the same manner may be accepted safely as representing one and the same person.

Botticelli has dressed the two male figures which form part of the group representing Zenobius's choice in pale blue tunics, blue hats, rose-coloured mantles, and orange boots; they both have auburn hair. It is difficult to think of a more drastic way of identifying a person whom the artist wishes to represent as acting, and therefore as appearing in more than one posture in the scene represented, than that of dressing him *throughout* in this striking manner—unless indeed the expedient of writing his name over his head were admitted.

To repeat a figure of similar size, colouring, and dress in the same composition, and to expect the spectator to call him one name in one instance, and one in another, and that at a time when the convention now known as "continuous narrative" was universally intelligible, would have been to court misunderstanding.

Botticelli clearly intended both these figures to represent Zenobius.

The subject of the second scene is the baptism of Zenobius ; that of the third, the baptism of a woman : she is not Zenobius's rejected bride, as might have been expected, for her hair is represented as light in the first scene, whereas that of the neophyte is distinctly auburn. The lady in question may be Zenobius's mother, and, if so, probably should be understood as representative of his whole family, all the members of which, according to the legend, were converted.

The fourth scene represents the consecration of the Saint as Bishop, a ceremony which took place in Rome.

It must not be forgotten that the Renaissance art of pictorial narrative was the outcome of traditions inherited through mediaeval from classic art ; it was pictographic rather than realistic in the sense of the modern snapshot, and aimed at presenting an idea to the intelligence, rather than at representing an event as it appeared to the eye at a given moment.

In obedience to this general principle the backgrounds of pictures both before and after this date were generally composed from two points of view : they were designed to heighten the decorative effect of the picture, and to supplement the story told ; nothing more.

The artist only represented the actual *mise en scène* of the event he depicted if it suited his purpose ; if it did not, he was content to place some object serving to localise the scene depicted in the background : the presence of

a pulpit, for instance, showed that the event pictured took place in the interior of a church; a curtain indicated that it occurred within a house, or sanctuary; and so on.

The first scene represented on this panel takes place in front of what is evidently a fine private house, and the three remaining scenes in the atrium of a church; but they are not to be understood as occurring in the open air, although they are so pictured; but as taking place within the buildings outside which they were represented for artistic reasons. It will be observed that two of these three scenes took place in Florence, and one in Rome; the artist gives no hint of this, but is content to rely for understanding on the spectator's knowledge of the legend, and on his common-sense. It is sufficient for his purpose that all three scenes took place in church.

Three of S. Zenobius's miracles are the subject of the second panel.[1] S. Antonino writes that "God granted Zenobius power to work many miracles during his lifetime; they testified to his holiness as well as to the truth of his teaching."

He quotes the remarkable instance of the resuscitation of a dead boy:

"A lady of rank from Gaul, accompanied by her only son, had undertaken a pilgrimage to the Tombs of the Apostles; as the boy fell ill in consequence of the hardships

[1] Plate XXX.

of the journey, she left him in Florence in the care of one who had so great a reputation for holiness. . . . In her absence, however, he became seriously ill, and died on the second Sunday after Easter. On this day S. Zenobius went with the clergy and people in procession to the Church of S. Peter. On the same day the mother of the dead boy returned from Rome to Florence, and learned that her child was dead. Though heavy at heart she was buoyed by the courage of faith.

"Accompanied by a multitude of compassionate people, she had the dead body of her son carried to a place where she had heard that she would find the holy man. S. Zenobius and his clergy had begun their return journey from S. Peter's when she met them in the Borgo degli Albizzi. She laid the dead body of her son at the Saint's feet, tore her hair and clothes in anguish, and, with tears, uplifted her voice in entreaty, praying that her only son should be given back to her, for how could she go back to her own people without him? The holy man, moved by her tears, uttered fervent prayers, and made the Sign of the Cross above the dead; and, when the boy came to life, gave him back to his mother. Then the whole clergy and all the people, filled with joy, gave thanks to God, and were fortified in their faith."

S. Antonino also tells the story of the five grown-up sons of a pagan widow of position who subjected their mother to every kind of hardship, insulted, and even struck

her. "On one occasion when they were beating her cruelly she cursed them, and with many imprecations besought the devil to enter into them, and to drive them to tear their own flesh with their teeth. The divine judgment was fulfilled: devils entered into them, and their madness was such that they mangled their own arms with their teeth.

"When their mother saw this she wept, and cried aloud for help; her neighbours, hearing her outcries, hurried to her, and bound the possessed with chains lest they should injure both themselves and others.

"Then the mother, although a pagan, had recourse to the Man of God, and told him of the miserable plight of her sons. The Bishop prayed over them from early morning till nine o'clock,[1] when, having freed them from the demons, he brought them back to sanity. Then he baptised them, having taught the faith to them, and to their mother."

These two miracles are pictured, the one in the centre of the panel, and the other on the left.

The source of the third subject represented is not S. Antonino's narrative, but the earlier account of S. Zenobius's life already referred to, which was written in the thirteenth century by the monk-priest Blasius, who tells the story of the miracle by which S. Zenobius restored the sight of a blind beggar. "A blind beggar," he writes, "who had sat for years at the door of the church in order to beg for alms, heard of the

[1] The text has: "the third hour" (after sunrise).

Bishop's miracles, and one day threw himself at S. Zenobius's feet just as he was about to cross the threshold of the church, and humbly and reverently begged him to take pity on his infirmity. Then the Man of God asked the beggar if he would become a Christian if he recovered the sight of his eyes; on his replying, 'With all my heart,' the Bishop made the Sign of the Cross upon his eyes, and straightway their sight was restored. He was then baptised, and as long as he lived strove to be a true servant of God."

It is worthy of note that Botticelli did not adhere strictly to S. Antonino's narrative in his embodiment of the Story of the Bad Sons: he has not pictured them as five in number, but as two, the number given by Blasius.

It would be imprudent to conclude from this, however, that Blasius' narrative was the source of Botticelli's representation, for two objects were frequently used to indicate plurality; a second example occurs in the central scene of the same panel: the two citizens who rush up to verify the event—the one wearing the ordinary dress of the day, the other carrying a processional banner—stand for the whole concourse of people, both for those who formed the procession, and for those who watched it, all of whom were afterwards thrilled and edified by the miracle. It is intelligible that Botticelli should have elected to represent the smaller number, for it would have been difficult to picture five madmen lying bound on the ground with devils issuing from their mouths, without verging on the grotesque.

FLORENTINE SCHOOL

VIRGIN AND CHILD. [Plate 16.]

SIZE:

2 ft. $10\frac{3}{4}$ in. by 1 ft. $10\frac{3}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: golden; brilliantly luminous, with pearly grey shadows; the cheeks warmed with rosy glazes.

hair: red-gold, almost entirely covered by a semi-transparent veil, delicately embroidered with gold.

dress: a deep and radiant rose-colour; wide gold border.

mantle: dark ultramarine, edged with gold embroidery; green lining, with gold high-lights.

CHILD:

flesh-tints: cool, luminous, silvery.

hair: light orange-yellow.

cloth covering balustrade: stripes of crimson, vermilion, scarlet, and orange, separated by narrow black bands.

cushion: light orange, with paler high-lights, fastened over a green cushion seen through netted gold cord; gilt tassels at the corners.

background: dark brown-green, passing into blue-grey in the distance; pale luminous sky, tending towards primrose on the horizon.

general key: blond and silvery.

SUBJECT:

The Virgin and Child, framed in an open archway, relieved against a pale and translucent landscape distance. The Child, standing on a gaily coloured cushion placed on a balustrade, leans with one arm against his Mother, his right hand lifted in the gesture of speech, his eyes raised in thought. The Virgin, who is very slender, and is seen to a little below the waist, is also wrapped in pensive thought.

COMMENTS

This attractive representation of the Madonna and Child has hitherto been accepted as the work of Domenico Ghirlandajo, whose name it bore when it formed part of the Eastlake Collection.

The facial type of the Madonna is in harmony with the ideal image which lies behind all of Domenico's representations of the Virgin; her luminous flesh-tints, the slight rosy flush on her cheeks, the pallor of her blond hair are quite in his tradition; so also is the general character of the landscape background: a wide quiet bay shut in by two ranges of mountains.

This ascription is negatived, however, by morphological peculiarities common to both Mother and Child.

Ghirlandajo's representations of the human form bear witness to their author's preoccupation with the ideas of proportion, equilibrium, and symmetry; they always conform, moreover, to a canon peculiar to himself. The figures here,

Florentine School

Hel. Braun, Clement & Cie

Virgin and Child

COLLECTION OF DR LUDWIG MOND F.R.S. LONDON

however, are not constructed in obedience to this canon, neither are they characterised by the symmetry and equilibrium of their parts ; on the contrary, the Virgin's head is remarkably large, and is poised on a very slender throat springing from a disproportionately small torso. These peculiarities recur in an exaggerated degree in the figure of the Child.

Striking also is the contrast between the Virgin's dainty little hands in this picture (with very small nails, as in Pietro Pollajuolo's hands), and those of Domenico Ghirlandajo, which are bony, powerful, and by no means small. The ear, also, is small, ill-formed, characterless, and placed unusually far back.

The painter of this picture was enamoured of delicate decorative detail, which he reproduced in a tempera-technique of incomparable *finesse*. The impression of refined and disciplined richness he succeeded in producing is largely due to the skilful application of gilding, which he used in the ornaments and delicate arabesques which adorn the front of the Virgin's robe, in the borders of her mantle and of her veil, in the ornamentation of her girdle, in the flaming star on her shoulder, in the net-like lacing of the cushion on which the Child stands, and in the tassels at its corners ; and finally, in the high-lights on the lining of the Virgin's mantle, which are heightened with gold, whereas those on her pale blond hair are touched in with white.

Hand in hand with this love for decorative detail is a

predilection for poses so dainty that they approach affectation; this is very noticeable in the treatment of the hands, all the fingers of which are separated and curved, and the little finger crooked with studied elegance.

These are stylistic peculiarities which do not occur in any authenticated picture by Ghirlandajo, are foreign to his temperament, and incompatible with his more serious ideal of beauty.

Those who wish to retain the traditional ascription, and do not close their eyes to the existence of these striking divergencies from his style, may suggest that this is a school-piece from Ghirlandajo's workshop.

This hypothesis is incompatible with the actual quality of the picture, and with the charm of the two heads, both of which are so carefully individualised as to be almost portrait-like. This is especially true of the head of the Virgin, whose virginal innocence is suggested with such tenderness and reticence that she seems the elder sister rather than the mother of the Child she supports.

This intimate and elusive grace of sentiment is combined with the cognate grace of flower-like colour, and exquisite refinement of execution. The most loving care has been lavished on the painting of the minutest decorative details, the delicate intricacies of which it is a delight to the eye to follow. These qualities fuse into a unity of which all the parts are so harmonious that this very harmony negatives the hypothesis that the picture is the outcome of two tempera-

1

UNKNOWN FLORENTINE *pinx.*] [*Braun phot.*

VIRGIN AND CHILD WITH ANGELS.
National Gallery, London.

2

UNKNOWN FLORENTINE *pinx.*] [*Hanfstaengl phot.*

VIRGIN AND CHILD.
Berlin Museum.

3

UNKNOWN FLORENTINE *pinx.*] [*Braun phot.*

VIRGIN AND CHILD.
Frankfort Museum.

4

UNKNOWN FLORENTINE *pinx.*] [*Braun phot.*

THE ANGEL RAPHAEL WITH TOBIAS.
National Gallery, London.

ments, that it was conceived by one human being, and executed by another of presumably inferior attainments; or, to speak with greater precision, that it was designed by Ghirlandajo, and executed by a pupil or assistant. On the contrary, execution and conception are here so homogeneous that it is difficult to believe that the picture is not the work of an independent artist expressing his own thought.

In the present state of knowledge it is not possible to give this artist a name. A group of pictures exist, however, which bear the imprint of the same individuality, and are characterised by the same stylistic peculiarities which have been noted here. Of these the best known are:

1. No. 296, National Gallery: the very beautiful "Madonna and Child with two Angels" which was originally attributed to Ghirlandajo, afterwards to Antonio Pollajuolo, then to Pietro, and was finally adjudged by Crowe and Cavalcaselle to the School of Verocchio.[1]

2. No. 281, National Gallery: "The Angel Raphael with Tobias," which, also, has been attributed successively to Ghirlandajo, to Antonio and Pietro Pollajuolo, and to the School of Verocchio.[2]

3. No. 108, Berlin Gallery: "Madonna and Child," there attributed to the School of Verocchio.[3]

4. "Madonna and Child" in the Museum of Frankfort.[4]

[1] Plate S, No. 1.
[2] Plate S, No. 4.
[3] Plate S, No. 2.
[4] Plate S, No. 3.

Characteristic of these pictures and of the picture in the Mond Collection are the following peculiarities :

1. Disproportion in the construction of the figures, the heads being large in relation to the torsos.
2. The smallness of the hands, and the affected grace of their gestures.
3. The complete absence of eyebrows.
4. The peculiar perspective of the composition, both of the figures and of the landscape, which necessitates the placing of the picture at an unusual distance from the eye.
5. Exceeding lightness, transparence, and luminosity of colour.
6. The prominence given to ornament, together with the delicacy of its execution.

There is yet another, and curious, point of contact between the picture in the Mond Collection and the "Angel Raphael with Tobias" in the National Gallery : common to the landscape background of both pictures is an arched bridge, with a tower beside it ; the latter rises to the exceptional height of seven storeys.

The designer of this group of pictures was manifestly neither Domenico Ghirlandajo, nor Antonio nor Pietro Pollajuolo, and certainly not Verocchio, the creator of so incomparably rhythmic a figure as the little bronze Putto with

a Fish in the court of the Palazzo della Signoria in Florence. He was a Florentine who was active during the second half of the fifteenth century, whose biography Vasari did not write, probably for a reason which is implicit in the title of his history of Italian Art, which, compendious as it is, was not designed to be exhaustive.

Vasari called his biographies "Vite dei più eccellenti Pittori." Evidently he did not reckon the author of the pictures I have enumerated among "the most excellent painters" of Florence; he did not consider him on a level with Ghirlandajo, or Pollajuolo, or Verocchio; and, charming as is the work of this *ignoto*, I cannot but acquiesce in his judgment.

TUSCAN SCHOOL

PORTRAIT OF A LADY. [Plate XXXI.]

SIZE:

1 ft. 7 in. by 1 ft. $1\frac{1}{4}$ in.; panel.

COLOUR:

flesh-tints: cool, pale, ivory-like.
hair: blond, covered by a white cap.
dress: pale blue; white transparent *fichu.*
necklace: red coral; pendant: ruby and three pearls set in gold.

SUBJECT:

A lady in profile, turned to the left, and seen to the waist.

COMMENTS

The number of isolated portraits painted by Italian artists during the Trecento and Quattrocento is surprisingly small if compared with that of the devotional pictures executed during the same period. Those that exist are frequently either nameless, or represent persons of no interest to the historian; their authorship, moreover, is usually uncertain.

Such portraits are often invaluable, however, not intrinsically only, but as precursors of the great portrait-art of Italy.

The name of the painter of the "Portrait of a Lady" in this collection is at present unknown; many have been suggested, but none have proved tenable. Comparison of the technique and of the morphological peculiarities of this portrait with those of similar pictures in other galleries alone can lead to the discovery of its author.

I know of two pictures only which can be put into connection with it: the "Portrait of a Young Lady," No. 1614, in the Berlin Gallery[1]; and the somewhat similar portrait, No. 157, in the Poldi-Pezzoli Museum in Milan.[2] The author of both these paintings is unknown.

The portrait in Berlin was ascribed in the official catalogue to Piero della Francesca; the gloss, "rather from the hand of Domenico Veneziano," was added, however, in the edition of 1906; in the edition of 1909 it is ascribed unhesitatingly to the latter painter.

The portrait in Milan also was ascribed to Piero della Francesca, but this ascription too is now on the high-road to abandonment: it is followed in the catalogue by a mark of interrogation, and by the comment: "attributed by some to Antonio Pollajuolo."

The portrait in the Mond Collection is connected by morphological peculiarities with the portrait in Berlin: the ears in both have the same irregular form; the hair in both is painted in the same manner, and dressed in

[1] Plate T, No. 1.
[2] Plate T, No. 2.

conformity with the same taste; the nostrils in both have dark outlines. The conception of the body from the throat downwards is identical in each, and this is remarkable, for it is the reverse of naturalistic. Indeed, so ugly and unnatural are these bodies that it is unreasonable to attribute their conception to such masters of the representation of the human form as either Antonio Pollajuolo, or Piero della Francesca.

The "Young Lady" in Berlin is silhouetted on an ultramarine-blue background, whereas the background of the portrait in the Mond Collection is of a uniform buff: it must not be forgotten, however, that this picture has either been left unfinished, or has been overcleaned; this unattractive colour may have been a first coating only, destined to serve as the foundation of some other pigment.

The portrait in Milan is better preserved than the portrait now in England, the sitter also is more attractive; this, however, does not discredit my opinion that all three are by the same hand. The profile of the "Young Lady" in the Poldi-Pezzoli Museum is enclosed by a black line; her ear is similar in construction to those in the other two portraits; her hair also is of the same quality, and is painted in the same manner.

The author of this group of portraits was evidently a Florentine, but neither Domenico Veneziano nor Verocchio, neither Pietro nor Antonio Pollajuolo. He was possibly a medallist who was a painter also, a combination which was

2

UNKNOWN TUSCAN *pinx.*] [*Alinari phot.*

PORTRAIT OF A LADY.
Poldi Museum, Milan.

1

UNKNOWN TUSCAN *pinx.*] [*Hanfstaengl phot.*

PORTRAIT OF A LADY.
Berlin Gallery.

PLATE T.

not rare during the early Renaissance, and of which the great example is Pisanello.

Matteo de Pastis, too, was a medallist, who according to the testimony of inscriptions on his medals was a painter also, doubtless of portraits. "Pictor" he calls himself, and he is described as such by his contemporaries. None of his pictures, however, have survived; or, if they still exist, have not yet been re-associated with his name.

FRA BARTOLOMMEO

Born 1475; *died* 1517

ADORATION OF THE INFANT CHRIST. [Plate 17.]

SIZE:

$5\frac{3}{4}$ in. by $3\frac{3}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: pale, luminous, opalescent; of the quality of ivory which has been slightly warmed by glazes.

hair: red-brown, smooth, covered by a transparent white veil.

dress: crimson.

mantle: grey-blue in the lights, ultramarine in the shadows; lining: green; golden high-lights; narrow gold border.

halo: a delicate circular gold line.

CHILD:

flesh-tints: blond, pearly, luminous, slightly veiled by transparent draperies.

halo: a delicate circular gold line.

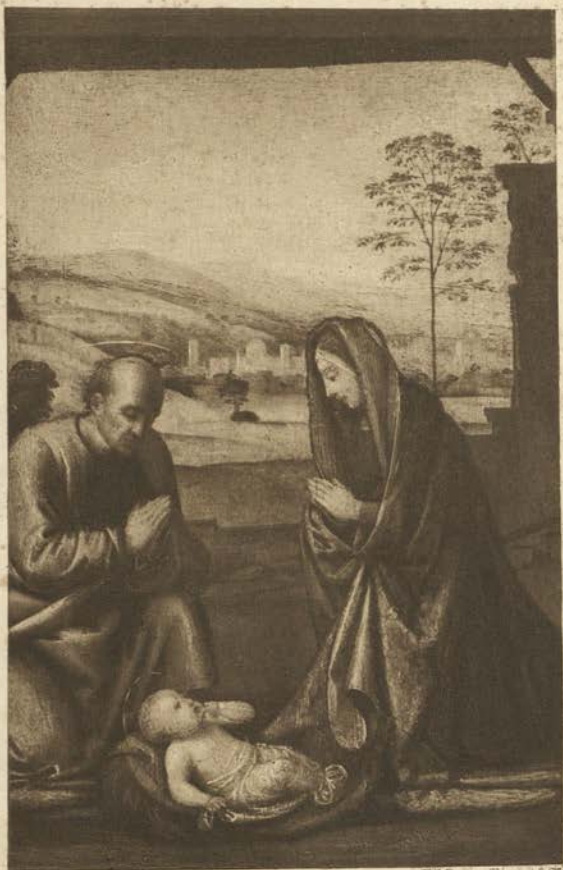
JOSEPH:

flesh-tints: red-brown, sunburnt.

dalmatica: rose-coloured, with greyish high-lights.

mantle: orange-brown.

halo: a delicate circular gold line.



Fra Bartolommeo pinx.ᵗ

Hel. Braun, Clement & Cᵒ

Adoration of the Infant Christ

COLLECTION OF Dʳ LUDWIG MOND, F.R.S., LONDON

1

FRA BARTOLOMMEO *ex.*] [*Braun phot.*

ADORATION OF THE INFANT CHRIST.
Bonnat Collection, Paris.

2

FRA BARTOLOMMEO *ex.*] [*Alinari phot.*

ADORATION OF THE INFANT CHRIST.
Uffizi Gallery, Florence.

3

FRA BARTOLOMMEO *pinx.*]

ADORATION OF THE INFANT CHRIST.
Visconti Venosta Collection, Rome.

landscape: foreground: a warm golden brown, passing gradually through brown-green into pale golden brown; waters: blue; distance: pale blue, growing paler and warmer on the horizon; sky: crystalline, warm on the horizon, blue at the zenith; tree: warm brown.

SUBJECT:

The Virgin and Joseph kneel on either side of the Divine Child, who lies between them, his radiant face full of expression, his hand raised solemnly to his lips: "I am the Word."

In the distance, shut in by softly undulating mountains, are quiet waters, and the delicately tinted towers, cupolas, and campaniles of a fairy-like walled Tuscan city. In the middle-distance rises a slender tree, its filmy foliage inlaid on the pale translucent sky.

COMMENTS

This little, delicately composed, flower-like panel was probably originally designed, like the somewhat similar panel in the Uffizi, to serve as the door of a ciborium in which the Sacrament was reserved. Its subject-matter is the Adoration of the Incarnation of the Word, which was from the beginning, and was made Flesh.

It is obviously earlier than the large altarpiece[1] in the

[1] Plate XXXII. Compare the pen-and-ink drawing by Fra Bartolommeo (in his early manner) in the collection of M. L. Bonnat in Paris, Plate U, No. 1, with the representation of the same subject in a cartoon in the Uffizi Gallery, Plate U, No. 2; and with the picture in the collection of Marchese Visconti Venosta in Rome, Plate U, No. 3.

Mond Collection, in which a maturer phase of the same conception is embodied.

It is not so accomplished as this later picture. The type of the Virgin, exquisitely refined as it is, is tentative. The draperies, especially those of the Virgin, do not express the figures they envelop, but mask and disguise them rather. Chiaroscuro has not become an end in itself, something awe-compelling and magic, as it does later. Light and shade are used to give accent and modelling, not mystery. Its colour is the blond, clear, flower-like colour which the Quattrocento artists inherited from their predecessors.

It is youthful and immature, but not inferior, therefore, to the large altarpiece which hangs near it. It has the charm of flower-like tenderness, and of unsurpassable daintiness of both execution and sentiment. The technique in which it is painted is so slight that it seems the outcome of a loving will, rather than of the labour of hands.

FRA BARTOLOMMEO

ADORATION OF THE CHILD. [Plate XXXII.]

SIZE:

4 ft. $5\frac{1}{2}$ in. by 3 ft. $5\frac{1}{2}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: warm, opalescent; luminous, pearly grey in the shadows.
hair: warm dark chestnut.
veil: grey-buff.
dress: sunny crimson.
mantle: gentian-blue, with grass-green lining.

CHILD:

flesh-tints: warm, opalescent, very luminous, the highest light in the picture.
hair: orange-gold.
pillow: blue-grey.

JOSEPH:

flesh-tints: sunburnt, deeply shadowed.
hair: warm grey-brown.
tunic: crimson, deeply shadowed.
mantle: orange-brown, deeply shadowed.

landscape: foreground: dark green-brown passing into golden grey and pale sunny golden brown in the middle-distance; massive ruins and filmy trees

inlaid on the blue distance and pale sky; the latter is warm on the horizon, and blue at the zenith.

SUBJECT:

The Virgin, her hands crossed on her breast, kneels in adoration of the Child lying on the ground before her. Joseph, seated beside her, gazes on him, lost in profound thought. In the background are massive ruins, and a delicate landscape-distance.

COMMENTS

The thought expressed in this altarpiece is that of the Mystery of the Incarnation, contemplated and adored by the Mother of the Divine Child, and by their common protector, Joseph.

Fra Bartolommeo has striven to embody the idea of an infant who is consciously the Redeemer in the Child on whom Mary and Joseph gaze with such awe. His head is encircled by the prophetic cruciform nimbus, his hands are laid with an eloquent gesture on his breast, his face is illumined by feeling. He serenely foresees his sacrificial destiny.

In the middle distance is the little S. John, a child of four or five, who hurries to the wilderness. This *motif* is derived from the legend popularised by the Dominican, Fra Domenico Cavalca.[1] "As soon as it was day," so the story runs, "the boy left the house, always praising God . . . and

[1] Compare page 337.

went to the wood. . . . And when he had penetrated a little into it, he stopped in a clearing, and, either sitting or kneeling, recalled to his memory all he had heard of God, and of his Son."

The presence of the little S. John is an anachronism from the modern point of view, for he was only a few months older than Christ, who is here represented as an infant. According to the legend he was at least four or five years old when he hurried daily at early dawn to the forest, there to meditate on the Child whom he had recognised, pre-natally, as his Lord. The Renaissance artist, however, was not concerned with concordances of this kind; he was not representing an incident, but embodying an idea; and therefore his attitude towards unities of time and place differed totally from that of a modern painter.

It must not be forgotten that this picture was not designed to hold its own in an exhibition, or to adorn a sitting-room, but to be placed over an altar on which a priest daily celebrated the sacrifice of the Mass; it was destined to hold the eyes of worshippers as they assisted at the service, not following the ritual of the celebration—that was the office of the priest—but reading and pondering the Meditations which the Church had put into their hands to assist them to unite themselves emotionally and intellectually with the *idea* embodied or symbolised in the ritual enacted before them: the idea of the Redemption of Man through the Incarnation.

The Baptist, the last of the long series of prophets, was an important element in the thought the Church wished the artist to evoke in the mind of the worshipper. He stood for a voice crying in the wilderness: "Repent! Prepare ye the way of the Lord. All flesh shall see the salvation of God."

The massive and crumbling Roman ruins in the background are probably intended to remind the worshipper of the great Roman civilisation which Christianity superseded.

This altarpiece is characteristic of the ripe art of Florence; neither hieratic nor worldly as were the two dominant phases of Venetian art, nor mystic like that of Umbria, but simple, human, and scholarly.

Its subject is a quiet family group: there are no emphatic gestures, no splendid accessories, no external indications of the supernatural; but how solemn the scene, how deep the sentiment embodied, how dignified the self-restraint of its expression!

This is one of the noblest and most intimate, not only of the works of Fra Bartolommeo, but of the achievements of the Florentine school. Painted towards the end of the artist's career, it is the outcome of a lifelong training of both hand and soul. Behind it, moreover, lies the far longer training, not of an individual, but of generation after generation of individuals: the long organic evolution of the art in which the genius of the Florentines found expression.

Serious, intellectual always, indeed often preoccupied by problems which were scientific rather than aesthetic, interested chiefly in structure and movement, its line tenacious and vital, its colour often an after-thought and rarely the expression of a mood, this Florentine art had always lacked one thing: shadow, chiaroscuro, used, not to express modelling, but to envelop the thing represented in mystery.

Early Florentines composed in a high, flute-like treble key[1]; their work was light, precise, and, in the Venetian sense, shadowless; but as it came of age bass notes crept in, deeper and more vibrating colour-chords were struck, and for a brief period Florentine colour became symphonic.

This picture points to the rôle played by Fra Bartolommeo during the golden period of its evolution. It witnesses not only to the tender heart which created these sensitive, thinking human beings, but to the strong, steady brain which not only visualised them clearly, but knew how to invest them with the glamour of that mysterious cosmic movement we call "light," wedded to which is shadow.

It was during this phase of Fra Bartolommeo's evolution that the receptive provincial youth, Raphael, came into contact with him. This contact transformed the young painter's art, and made it impossible for him to remain simply Umbrian.

[1] Compare the key in which this "Adoration" is painted with the "Scenes from the Life of S. Zenobius" which hang in the same room: Plates XXIX. and XXX.

Accustomed to designs as clear and elegant as arabesques, and to the mere juxtaposition of pleasant colours, it is easy to divine how overpowering was the impression produced on him by this monumental art, which retained the severely geometrical construction common to the great art of the whole of Italy, and inherited from Byzantium, but by means of light and shade wove geometrical schemes based on the ideas of the pyramid, the circle, the quadrangle, etc., into the very warp and woof of cosmic life, converting them from things evident to the intelligence into things mysterious and baffling as life itself.

It is this element of mystery, associated with perfection of workmanship, which makes the appeal of this picture to the imagination so poignant. Wherever it is tested it is right; but it gives so much more than mere rightness!

How distinguished that rightness is, however! how Florentine! How accomplished the drawing of Joseph's bent figure, with its complicated foreshortenings! how admirable that of his outstretched foot! How beautiful is the drawing of the Virgin's body! how fine the sinuous line of the mantle clinging about it like the sheath of a budding flower!

The draperies in earlier Florentine art, even in the little "Adoration" by Fra Bartolommeo in this collection, are stiff and papery; they have a life of their own which is independent of that of the figures they clothe: but the draperies in

this late "Adoration" are soft and clinging; they exist for the sake of the forms they generalise, but do not conceal.

Contour is banished from Fra Bartolommeo's ripe art. The picture under discussion is composed architectonically, *i.e.* not in terms of line, but in terms of mass, distributed rhythmically, and fused into a glowing unity by the power of a chiaroscuro which bends local colour to its will, bidding it glow like a jewel, or grow dense and sombre as night; and which is equally imperious in its relation to local form, revealing here a shape of the tenderest delicacy, and there the merest suggestion of a powerful limb, of which nothing is cognisable but its mass and movement.

Interesting in itself, and characteristic of the Frate, is the type of Madonna he created: a sweet, simple, motherly woman, as unworldly as she is the reverse of conventual, with broad low brow; eyes rather far apart, and peculiarly modelled eyelids; the nose and chin delicately pointed, almost sharp; the flesh-tints opalescent and translucent.

This luminous translucence, which Fra Bartolommeo succeeded in obtaining to an unusual degree, is the result of the superimposing of glaze upon glaze of transparent colour, a technique which is peculiarly sensitive to the outrages of the restorer, as is shown by the condition of too many of his pictures in public and private galleries.

The highest light in this painting is the blond body of

the Child, the warm radiance of which is partly due to the masterly handling of luminous colour and transparent glazes, and partly to its juxtaposition with the saturated blues and greens of the Virgin's mantle, on which it lies, and with the cold blue-greys of the pillow on which it is propped.

BACCHIACCA

Born 1494; *died* 1557

BAPTISM OF CHRIST. [Plate 18.]

SIZE:

1 ft. 11 in. by 1 ft. $4\frac{1}{2}$ in.; panel.

COLOUR:

CHRIST:

flesh-tints: blond and cool, with grey shadows.
loin-cloth: rose-colour shot with gold.
nimbus: gold circle, enclosing red cross.

THE BAPTIST:

tunic: brown spotted fur.
mantle: rose-colour, lined with pale crimson.
nimbus: gold.

water: pale green-blue (this colour is repeated in the leggings of the man taking off his shoes, in the draperies of a figure in the crowd, and in those of one of the angels).

man taking off his shoes: tunic: lemon-yellow; sleeve: pale crimson; stockings: blue-green; cap: slate-grey.

figures in crowd: rose, red, blue, green, brown, orange, straw-colour, all in a pale bright key.

foreground: orange-brown; middle distance: a paler and greyer orange-brown; distance: blue.

trees: a deep citron-green with detailed foliage; the tree silhouetted on sky: a warm yellow-orange.

sky: primrose-colour, warming into rose on the horizon; blue at the zenith.

SUBJECT:

A landscape with low hills rising one behind the other, the line of the horizon dividing the picture equally; a castellated town in the distance.

To the left is a group of tall fir-trees which rise from the foreground to the top of the picture, and are inlaid in heavy green masses against the pallor of the sky.

In the foreground is a shallow blue pool in which Christ and the Baptist stand—Christ nude, but for the cloth about his loins; John with gay full draperies flung over his traditional sheep-skin, a tall reed-cross in his left hand, in his upraised right hand a shallow saucer-like vessel from which he pours the baptismal water on the head of Christ.

Behind them are angels in prayer; and on the right and left, groups of spectators in the gay dress of Quattrocento Florence.

In the middle distance are scattered groups of figures (very delicately rendered), with S. John in the act of preaching in their midst.

Bacchiacca pinxt

Hol. Brain, Clement & Co.

Baptism of Christ

ENGRAVED BY DOMINIC MORE F.R.S. LONDON

1

PINTORICCHIO *pinx.*] [*Braun phot.*

BAPTISM OF CHRIST.
Sistine Chapel, Vatican, Rome.

2

SCHOOL OF PERUGINO.] [*Hanfstaengl phot.*

BAPTISM OF CHRIST.
Munich Gallery.

3

BACCHIACCA *pinx.*] [*Hanfstaengl phot.*

BAPTISM OF CHRIST.
Berlin Gallery.

COMMENTS

Francesco Ubertini, called Bacchiacca, born in 1494, studied first under Perugino, and then under Francia Bigio. His education in two such different schools gives a hybrid character to his art. In this picture, for instance, the central group is distinctly Umbrian, and so also are the two angels; whereas the landscape and spectators are conceived in the Florentine manner. The Baptist's draperies are Peruginesque; those of the crowd are in the taste of Francia Bigio. The general colour of the picture, both of figures and landscape, is peculiar to Bacchiacca himself.

The central group is borrowed directly from the fresco in the Sistine[1] painted by Pintoricchio in about 148184 under the auspices of his old friend and former master, Perugino.[2] Bacchiacca did not copy it slavishly, however, but modified it to suit his own taste, sacrificing much of the monumental character of the classic original in the process. He even introduced corrections and improvements in detail, such as the removal of the draperies folded about the Baptist's left arm, etc.

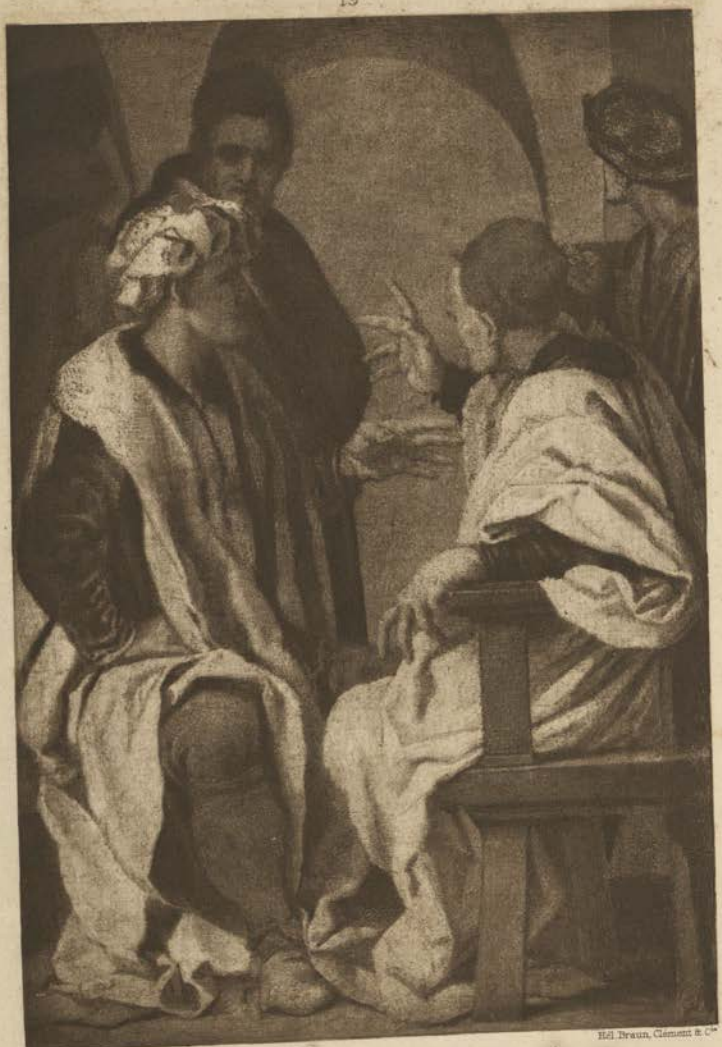
Bacchiacca's rendering of the same subject in the Berlin Gallery,[3] which is manifestly later in date, is less attractive

[1] Plate UU, No. 1. Compare also the predella-picture, School of Perugino, in the Munich Gallery, No. 493.—Plate UU, No. 2.

[2] Morelli-Lermolieff, "Die Galerie zu Berlin," p. 169.

[3] No. 267.—Plate UU, No. 3.

than the picture under discussion, and equally eclectic. The influence of Michelangelo is evident in the figures forming the central group, which are pretentious and artificial; they have lost all Peruginesque grace, and, also, that naïve sincerity which gives charm to the work of Renaissance artists of even the second and third rank.



Pontormo pinxt

Hél. Braun, Clement & Cie

A Dialogue

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

JACOPO CARRUCCI DA PONTORMO

Born 1494; *died* 1557

A DISCUSSION. [Plate 19.]

SIZE:

1 ft. 2 in. by $9\frac{1}{2}$ in.; canvas.

COLOUR:

SEATED MAN ON RIGHT:

flesh-tints: warm; brilliant high-lights.
dress: grass-green.
mantle: pale rose.
cap: scarlet.

SEATED MAN ON LEFT:

flesh-tints: warm; brilliant high-lights.
tunic: crimson.
leggings: scarlet.
shoes: buff.
mantle and cap: pale sea-green.

man on extreme right: dress: olive-green.
man on extreme left: dress: orange-crimson.
figure in the centre of background: dark grey.
woodwork: orange-brown.
foreground: warm yellow-brown.
background: grey.

SUBJECT:

A lively discussion between two men seated face to face, the one in the brightly coloured flowing robes

worn in Florence at the time of Pontormo, the other in oriental dress; three other men assist in the conversation.

COMMENTS

A slight but characteristic sketch by Jacopo Carrucci da Pontormo, a small place near Empoli. He was born in 1494; entered the workshop of Andrea del Sarto at the age of eighteen; and worked as an independent painter in Florence only, where he died in about 1557.

A replica of this picture is in the possession of Lord Methuen.

ITALIAN SCHOOL

PORTRAIT OF ALBERTO PIO, PRINCE OF CARPI.
[Plate XXXIII.]

SIZE:

1 ft. $1\frac{1}{4}$ in. by 1 ft. $7\frac{1}{2}$ in.; panel.

COLOUR:

flesh-tints: pale, uniform.
hair: orange-gold.
beard: dark brown.
doublet and cloak: black, edged with grey fur, and trimmed with knots of gold cord.
cap: black.
marble screen and columns: pale pink plum-colour.
landscape: pale green.

SUBJECT:

An Italian gentleman seen *en face* down to the waist; long blond hair falling on either side of his face; black cap. Both hands visible, an open book in the left hand. Large daintily trimmed cloak. A marble screen in the background supporting two columns. Landscape background, with small allegorical figures disposed about an open field; two circular buildings; clear light sky.

COMMENTS

This portrait is discussed in the following pages from three points of view:

1. From that of the history and character of the personage represented.

2. From that of its stylistic peculiarities, which, though they are not sufficiently marked to enable me to name its painter, clearly indicate the school to which he belonged.

3. From that of its history.

Although the circumstances of the life of Alberto Pio, Prince of Carpi, lie outside the knowledge of the general reader, they are not unfamiliar to the student of the political and social interrelation of the brilliant local Courts of Northern and Central Italy, and of the parts they played in the *Weltpolitik* of the Papacy, the Empire, and France during the eventful decades which closed the Quattrocento and inaugurated the following century.

An intimate knowledge of Alberto's life and character can be gleaned from letters, which time has fortunately spared, some of which were written to his subjects in Carpi, and deal with matters concerning the embellishment of his capital, or the management of its institutions, while others date from the time when he filled the post of Imperial Ambassador at the Papal Court, and were addressed to the Emperor himself.

Alberto Pio was among the Princes whose little barks were wrecked by the storms which devastated Northern Italy during the reigns of the Rovere and Medici Popes. He died in late middle age, a homeless exile in a foreign land, after a long series of vicissitudes in which disaster had always followed quickly on the heels of success.

His history is of peculiar interest, not only because he played an important rôle at the Papal Court when it was governed by the Renaissance princes, whose worldliness brought about the Reformation, and also when its tortuous and ineffective policy caused the sack of Rome, but rather because he was one of the cultured noblemen of the day who strove to realise high ideals, and is representative of a class which, though probably larger than is commonly supposed, was in a minority, and is therefore liable to be overlooked by the historian.

I make no claim of completeness for the following enumeration of the most important events in Alberto's life. My aim, like that of the painter of the portrait under discussion, is to give an impression of his personality.

Alberto Pio, who belonged to a noble family of Savoian origin, was the son of Marco Pio, Prince of Carpi, and of a sister of the well-known humanist, Giovanni Pico, Conte di Mirandola. He succeeded his father in 1493, at which date he was in his eighteenth year. He married Cecilia Gonzaga in the following year.

He was educated as a boy by the celebrated scholar Aldus Manutius (Manuzzi), who alludes to this fact in a letter to Politian.[1] In after-years he was an ardent supporter of Manutius' ventures in Venice, and gave his master enthusiastic assistance when he set up his famous printing presses and produced those choice editions of the classics, chiefly Greek, called "Aldines" in his honour. He even contemplated the idea of setting up similar presses in one of his own castles or palaces.

Alberto made his Court a centre to which men of learning were attracted, not only by their host's hospitality and appreciation, but also by his accomplished scholarship and ardent love of the beautiful in literature and art. Fulgosi in his "Poliandra" places him on a par with his uncle Pico di Mirandola, whom, he says, "he emulated in culture," adding, "he did more than grant the shelter of his house to teachers of philosophy; he devoted *himself*, day and night, to study."

He collected a number of rare books, manuscripts, antiquities, and pictures. These were scattered after he lost Carpi. His manuscripts alone survived the *débâcle*, and still exist as a collection, though incorporated in a larger body. They passed *en masse* through many perils, but came eventually into the hands of Cardinal Ottoboni in the seventeenth century, who placed them in his library. This was united to the Vatican Library by Benedict XIV.,

[1] "Quem a teneris, ut ajunt, unguiculis educavi instituique."

as an independent section, which still bears the name "Ottoboniana."

G. Maggi[1] states that Alberto wrote and published several learned books, among them an eloquent work directed against the heretical opinions of Erasmus, of which the title ran as follows: "Alberti Pii Carp. Comitis Illustrissimi et viri longe doctissimi contra Erasmum Hereticum: De Monacis et Religione. De Ceremoniis Ecclesiasticis. De jejunio et ciborum delectu. Argumenta Erasmi contra dictas caeremonias et eorum solutio." According to Tiraboschi,[2] this work was published in Paris in 1531,[3] the year in which Alberto died. Others assert that his polemic was directed against Luther, but this statement is probably incorrect.

The history of Carpi was fraught with disaster during Alberto Pio's reign. For many years the little state was distracted by internecine strife. When these dissensions had been quieted by the death of one of the protagonists, Carpi was drawn into the struggles of the great European powers who made Northern Italy their battlefield, and was trampled alternately under the feet of its enemies and of its allies.

On his accession Alberto was obliged by his father's will to accept his brother Giberto as fellow-ruler of Carpi, an arrangement which was ratified by the Emperor Maxi-

[1] "Memorie Historiche della Città di Carpi" (Carpi, 1707).

[2] "Storia della Letteratura Ital.," Seconda ediz. Modenese, Tom. III. p. I (Modena, 1791), p. 301.

[3] I have looked for this rare book in many libraries, but have failed to find it.

milian I. Discords occasioned by Giberto's arrogance speedily arose, in consequence of which the principality was ravaged by civil war.

Giberto called on his powerful and warlike neighbour Duke Ercole of Ferrara to act as arbitrator between him and his brother; the Duke divided the territory between the two claimants, but decided that both should reside in Carpi, which thus again became the seat of two hostile governments. The flame of civil strife was speedily relighted: Alberto, who, it will be remembered, had married a Gonzaga, called in Mantuan soldiery; Giberto appealed again to Ercole of Ferrara, who once again re-established a nominal peace.

In 1497, however, Giberto abandoned his position in Carpi as untenable, ceding his hereditary rights to his friend and protector Ercole, in exchange for lands and townships of less difficult tenure. He died shortly afterwards in Bologna, where he was buried.

In 1505 Ercole of Ferrara died also. As his successor, Alfonso I., had no quarrel with Alberto Pio, peace might have reigned in Carpi, had Northern Italy not become the battlefield of the great European powers.

Louis XII.'s troops had entered Lombardy in 1499, and had remained there, in constant warfare with the forces of Ludovico il Moro, and of Maximilian, Alberto's suzerain.

They seized Carpi, and held it some years against the fiery Julius II. According to Guicciardini, a troop of two

hundred and fifty French Lancers broke down its bridges, and devastated the surrounding country.[1]

At this juncture Alfonso of Ferrara promised to abandon his claims on Carpi on receipt of sixty thousand gold scudi. Alberto agreed to this proposal; the money, however, was not forthcoming on the appointed day; Alfonso therefore invaded Carpi at the head of a body of French troops, and took the city.

Alberto was again obliged to seek safety in flight. He did not return to his native land till 1512, when the Duke of Ferrara was obliged to retire from Carpi because of the withdrawal of his French allies, who were forced to abandon Italy temporarily after the battle of Ravenna. The Emperor had confirmed Alberto in the possession of his territories three years previously (in 1509), and had nullified Giberto's secession of his rights on Carpi to Alfonso of Ferrara.

Protected by the Imperialists, who were then paramount in Italy, Alberto enjoyed the peaceful possession of Carpi for six short years (till 1518), during which he rebuilt and fortified the city walls,—but was nevertheless eventually unable to prevent the French from reoccupying the town.

Up to this date Alberto had been an Imperialist; he now changed his political faith, and attached himself to the French. His new liege lord, Francis I., made him a Knight of the Order of S. Michael, and sent him as a special envoy to the Papal Court, where he is said to have played a deter-

[1] Istoria d' Italia, Lib. IX. p. 262.

mining rôle in the conclave which resulted in the election of the Medici Pope, Clement VII., with whom he afterwards shared the tragic experiences of the siege of Rome, and its sack by the Imperialists (1527), being imprisoned with the Pope in Castel S. Angelo.

The French power, however, was destroyed at Pavia (1525), when Francis I. left the battlefield as the Emperor's prisoner.

Alfonso of Ferrara, Alberto's former rival, who had been a partisan of France, and had held Carpi with the help of French troops, changed sides also in the game which was then being played with considerable astuteness and complete lack of principle by the rulers of the small states into which Italy was divided (among whom the Pope himself must be reckoned), all of whom were in the position of pots of clay whirling down a rapid stream in the dangerous company of pots of iron; nothing but dexterity could ensure their continued existence. He became an Imperialist, and received Carpi in fief from the Emperor as the reward of this *volte face.*

As Charles V. was at that time undeniably the most powerful potentate in Europe, and the arbitrator of the destinies of Italy, Alberto abandoned all hope of recovering his ancestral dominions. He left Rome, and travelled on Papal business to Paris, where he lived until his death in 1531. He was buried in the Franciscan habit in a Franciscan church. His heirs placed the following inscription on the monument they raised over his grave in 1535:

ALBERTO PIO DE SABAUDIA CARPENSIUM PRINCIPI
FRANCISCI REGIS FORTUNAM SECUTO,
QUEM PRUDENTIA CLARISSIMUM REDDIDIT,
DOCTRINA FECIT IMMORTALEM,
ET VERA PIETAS COELO INSERUIT.
VIXIT ANN. L. HAEREDES MAESTISS. P.
ANNO MDXXXV.

The recumbent portrait-statue which was the principal decorative feature of this monument is now preserved in the Louvre.[1]

The mere enumeration of the vicissitudes of Alberto's troubled life makes it evident that it was impossible for him to do much for the intellectual and material advancement of his principality. Notwithstanding the overwhelming difficulties with which he had to contend, he succeeded, however, in protecting scholarship, and in promoting the moral well-being of his people; also in embellishing Carpi with churches which are among the finest achievements of Renaissance architects, and in strengthening it against the attacks of enemies by the erection of a fortified city wall.

In 1495 he promoted the settlement in Carpi of members of the order called Servi di Maria, and founded the Church of S. Niccolò da Tolentino. A few years later he decided to rebuild the Cathedral of Carpi, the plans for which were made in Rome, by Peruzzi, according to Vasari, who attributes the Church of S. Niccolò da Tolentino to the same architect,[2] but does not say who gave these

[1] Plate W, No. 1.
[2] "Vite," IV. 598.

commissions. Other buildings in Peruzzi's style still exist in Carpi. In 1514 significant written orders were sent by Alberto Pio from Rome to Carpi, in which he says that the plans and models sent from the capital are to be *strictly* adhered to. It is probably difficult to exaggerate the trouble given Alberto by the intrigues of disappointed and jealous local architects and builders.

The inspiration as well as the design of the Cathedral of Carpi, which is accounted one of the most perfect examples of Renaissance architecture in Central Italy, came from Rome. "The really great soul of Alberto," says Maggi,[1] "took the most important building the world has ever seen, that is to say S. Peter's in Rome, for its ideal and model." Nor must it be forgotten that in Alberto Pio's time Bramante's plans only existed on paper.

Letters written by Alberto Pio from Rome to his agent in Carpi bear witness to the difficulties with which he had to contend, and also to the spirit in which he endeavoured to discharge his duties towards the state of which he was the head. The following letter, dated August 11, 1513, was written to inform the members of the *Collegiata* he had founded, who doubtless expected one of their own number to be placed at their head, that he had nominated their Arciprete. It shows how determined he was that the institutions he

[1] "Memorie Historiche della Città di Carpi" (Carpi, 1707): "L'animo veramente vasto d'Alberto pigliò per idea il Modello della più riguardevole fabrica che n'ebbe veduto il mondo che è a dire di S. Pietro di Roma."

founded should not become havens for idle place-hunters, but should fulfil the purposes for which they had been created.

After speaking of the trouble, anxious thought, and money he had expended on this foundation, which he hoped would contribute "to the honour of God, and of Carpi," and to the convenience of the Canons to whom he was addressing himself, and after drawing attention to the fact that he had so constituted his endowment that neither he nor his heirs could draw any advantage from it, he went on to tell them that he had appointed a certain Messer Antonio di Soleri, then in Paris, to be their head (*Arciprete*), "from which I beg you to learn," he says, "that I will have no regard whatsoever to considerations of family, or friendship, or to any other obligation in matters relating to the glory of God; but will take nothing into account (in my nominations) except an honest life and ability . . . for it seems to me that a man of low extraction [*ignobile di sangue*] merits ecclesiastical preferment more than one of noble birth who has not these qualities. . . ." He then added that, though he had found Messer Antonio in so far away a place as Paris, he had not suffered mere distance to be an obstacle to his appointment, but had placed him at their head because he knew him to be a man of character.

Only those who know Italy will realise how harsh and almost unintelligible such words must have seemed to Prince Alberto Pio's subjects. He was determined, however, to underline his point, for he added: "You may be

certain that when I find the man with the qualifications I value, I will give him advancement, and this in preference to any other candidate; and that I shall withhold it from my compatriots and yours if they seem to me unworthy of promotion, either because of their incapacity, or because of their evil lives; and I shall beg my heirs to act in the same manner."

It is intelligible that a letter written in this tone (which must have been provoked by incidents and intrigues now unknown) should have been offensive to its recipients. The character of the indignation provoked by Alberto Pio's action is reflected in the words with which he met it. He wrote from Rome, on August 22 of the same year, to the Protonotary Coccapani: "I, Monsignore, do not desire to play the tyrant in my country, but to bring it every advantage and honour that is in my power, without shrinking from either expense or trouble."

Other letters written at approximately the same date show the same rectitude of intention and common sense. Contrary to agreement, an attempt was made in Alberto's absence to throw the execution of business connected with the building of the church aforesaid on to his agent. Alberto checked this. He assured the people that he was ready to carry out the obligations he had undertaken, but stated that he would not allow business relating to the church to pass through the hands of his factor. It was just, he said, that the burden of raising the necessary building

funds should fall on the clergy and officials of the religious body to which the church would eventually belong, and it was right that the community, as such, should bear a share in this good work; he also hoped for alms, and God-sent "*ventura bona*"; he hoped that the officials of the church would exert themselves, voluntarily, "out of love of the glorious Virgin Mary, who will know how to recompense those who, for her sake, lay the building of the church to heart." [1]

[1] N. Rocca, "Lettere e documenti interessanti la storia del Duomo e della Collegiata di Carpi" (Modena, 1863):

Letter to the Canonici della Collegiata (August 11, 1513): ". . . Io ho durato molta faticha ed anchor spesa ad impetrare questa errectione, et ho postposto el mio utile et commodo particulare, perchè ben potevo impetrare el Jus patronato quale havessi ed havere sempre uno di Casa mia senza erigerla in Collegiata, e el se havessi a dividere le entrate tra vuj altri senza alcun mio commodo nè de miei eredi; havendo sol rispetto all'honor di Dio, al honore della terra et al commodo di Vui altri. . . . Io ho presentato anchor per il Vostro Arciprete a la Santità del N. S. il Reverendo Messer Antonio di Soleri, quale è a Parisio, nela qual cosa poteti cognoscere me in queste cose, che spectano all'honor di Dio non havere rispetto nè a casata, nè ad amicitia, nè ad obbligatione, che io habi a persona, ma solo alla bona vita, et a le virtù, existimando molto più, et parendomi più meritare ogni dignità Ecclesiastica ciascuno Ignobile de sangue, dotato di virtù, et di exemplar vita, che qualunque altro de nobile prosapia, che non havesse tale virtù; ed Epso non parlai mai, se non una volta; ma sapendo essere homo da bene, quantunche fosse distante fin a Parisio, mi è parso presentarlo, e siete certi che quando ritroverò de li nostri qualificati, sempre li proponerò a tuti li altri, ma quando li nostri, o per mala vita, o imperitia loro, me parerano indegni a tale promotione, mai non presenterò alcuno; et cussi pregarò li miei heredi che habino a fare. . . ."

Letter to the Protonotary Coccapani (August 22, 1513): ". . . Io, Monsignore, non cerco di tyranizar la terra mia, ma ben di farli ogni honore et comodo che posso senza perdonare nè a faticha nè a spesa. . . ."

Letter to Bonifatio Bellintano (March 9, 1515): ". . . Presto manderò el modello qual è finito. . . . Circa l'haver dato questa impresa al factore, chel seria meglio, io non faccio fare questa Chiesia del mio, et però non è conveniente chel mio factore habia tale cura: ma li massari de epsa Chiesa, perchè oltre quello ch'io mi sono obligato darli se ha a fare et per adjuto di preti, et de quello populo, et elemosine, et de qualche ventura bona che Dio ce mandarà; però ogniuno de li massari se debe affatichare volunteri per amore della gloriosa vergine Maria, la quale serà bona remuneratrice a tutti quilli se ne pigliarono cura per amore suo. . . ."

Alberto Pio filled the position of Imperial Ambassador at the Papal Court with honour. He was confirmed in this post by Charles V., after the death of Maximilian in 1519. It was one of importance, and also of difficulty, owing to the tortuous policy of the great powers, more especially of the States of the Church, to the nepotism of the Pope, and to the unscrupulous diplomacy of the Italian Princelings, who were well aware that their existence depended on their cunning rather than on the abstract justice of their cause.

Impartiality is a virtue which it would be unwise to expect of a disinherited Prince burning to revenge himself upon the usurper of his lands. It was in the nature of things, therefore, that Alberto should have fanned the flames of Papal animosity against his successful enemy, the Duke of Ferrara, on whose possessions the Pope cast greedy eyes, and that the Duke of Ferrara should have been forward in retaliation.

Guicciardini alludes to this subject; he says of Leo X.: "The longing to possess Ferrara, which he had inherited from his predecessor, and his desire to aggrandise his nephew, Lorenzo de' Medici, caused him to give ear to Alberto Pio, Maximilian's representative [*oratore*] at the Holy See.

"The enmity of Pio against the Duke of Ferrara was such that he constantly excited the Pope against the House of Este; the familiarity of Alberto with the Pope was so

great that he seemed to share his most private opinions and designs."[1]

Paolo Giovio defends Alberto from the "calumnies" of the Duke of Ferrara, and bears witness to the confidence reposed in him by four Popes: Julius II., Leo X., Hadrian VI., and Clement VII.[2]

This "confidence" seems to have been intermittent, however, for two fiery letters written by Alberto to his suzerain in 1521 and 1522 accuse the Pope roundly of disloyalty. The second letter bears the following inscription:

"Reply to the letter or invective of Alfonso II., Duke of Ferrara, against Pope Leo X., made by Alberto Pio, Lord of Carpi, in which the injustice with which the House of Este have acted until 1522 is disclosed."

The concluding passages of this letter shed an interesting light on Pio's character and position.

Having brought his accusation against the Pope before the Emperor, he goes on to assert that nothing short of sheer necessity would have induced him to speak of matters which were derogatory to the Head of his Faith; speech, however, was forced on him by the necessity of defending his personal honour. Never, he protests, will he fail in that observance and obedience which is due to the Church from her faithful vassals, and he therefore prays his Most Catholic

[1] "Istoria d'Italia di M. Franc. Guicciardini," ed. Rosini (Pisa, 1819), Lib. XII. p. 341.

[2] "Pauli Jovii Novocomensis Episcopi Nucerini Elogia Virorum . . . illustrium, septem libris jam olim ab Authore comprehensa, et nunc ex ejusdem Musæo ad vivum expressis imaginibus exornata" (Basle, 1596), pp. 154 f.

Majesty, not merely to pardon, but to approve his action, and in token of approval to protect him from unjust and iniquitous persecution; and this not only in recompense for his loyal and faithful service, nor because of the ties of blood by which they were united, but out of reverence for God, who had put his Most Catholic Majesty in so high a place, and had made him so great a ruler, in order that he might promote justice and curb the oppressor.[1]

The name of the personage pictured, and the date of the execution of the portrait are inscribed on the picture itself: "Albertus Pius Carpensis, MDXII." No documentary clue to its authorship, however, exists, nor is it proclaimed by peculiarities of workmanship.

We have seen that Alberto Pio was driven out of Carpi by Alfonso of Ferrara in 1509. He returned there in 1512,

[1] "Memorie Storiche e Documenti sulla Città, e sull'antico Principato di Carpi," Vol. IV. (Carpi, 1888), pp. 253 ff., "Due Documenti per la Storia di Alberto Pio, Conte di Carpi, pubblicati da Giovanni Semper": . . . "Io mi sono bene (come mia gravissima disciplina) ridotto a far questa escusazione, perchè non havrei voluto dir di colui ch'è Capo della mia fede, cosa che tanto disdice in la sua suprema dignità, ma credo di meritar perdono presso ognuno se con giustitia et verità difendo me e l'honor mio, protestando però ch'io non sono per mancar mai verso la santa Romana chiesa a quella fede, osservantia et servitù che da ogni fedel vasallo et Christiano se ce deve; supplico alla Cesarea et Catholica Maestà Vostra che intendendo l'innocentia mia se ne degni haverme non solamente per escusato, ma anco per raccomandato, come osservantissimo suo vasallo et servitore; et per questo spetta a lei, non voglia comportare ch'io sia con tanto odio iniquamente perseguitato; et quando Vostra Altezza non la muova per la reverente servitù ch'io le porto, ne perchè io ho parentato del sangue suo, oltre ch'io le sia vasallo, muovano almeno per reverentia di Dio, il quale l'ha eletta in così alta sede et fattola si potente Signore, perchè ella favorisca la giustitia, et non lassi opprimere, et io offero apparechiato di far constare alla Vostra Imperial Maestà et a tutti gli altri Principi Christiani quanto ò soprascritto delli detti Brevi, processo et testimonii a mia giustificazione che non allego cosa che non sia verissima."

after the battle of Ravenna, one of the consequences of which was the temporary withdrawal of the French from Italy.

When not in Carpi he lived chiefly in Rome. This portrait therefore may have been painted either in Rome, or in Carpi.

No local Roman school existed at that date. Rome, however, the metropolis of such art-patrons as Julius II. and Leo X., and the residence of the members of their Courts, was a centre to which artists flocked from all parts of Italy. Michelangelo was then engaged on the frescoes of the Sistine. Raphael, with a crowd of assistants, was busy in the Stanze of the Vatican. The Venetian Sebastiano del Piombo had settled in the capital of Christendom in 1511. The Ferrarese Garofalo was probably there from 1510 to 1511. The Sienese architect Peruzzi designed the beautiful mosaics of S. Croce in Gerusalemme in 1508, and afterwards painted frescoes in the Castle of Ostia, in the company of the Milanese Cesare da Sesto. A hundred other painters of note worked in its churches and palaces. Therefore, could the hypothesis that this picture was painted in Rome be proved to be fact, this would do little to facilitate the solution of the problem of its authorship.

Nor would the position be improved if it could be shown that the portrait was painted at the end of the year, in Carpi; for Carpi lies in the centre of a small circle of towns all of which possessed important local schools.

South-east of it lay Bologna, and Ferrara on the east, Verona on the north, Cremona and Parma on the west; while less than a hundred miles away were two of the greatest of Italian art-centres: Milan and Venice.

The authorship of portraits is notoriously difficult to establish. When this picture was purchased it bore the name of Pintoricchio, an ascription which, though obviously incorrect, is not wholly unintelligible.

I then ascribed it tentatively to Baldassare Peruzzi, a fine and original architect, but a somewhat impersonal eclectic painter, whose work varies in style, being deeply influenced by that of the artist who, for the time, had cast his spell on its creator. His frescoes in the Capitol are in the manner of Pintoricchio; his later frescoes, in the Ponzetti Chapel in S. Maria della Pace, are in that of Sodoma. I thought I could detect something of the manner of both artists in this picture: that of Pintoricchio in the refinement of interpretation and representation of character, and of Sodoma in the relation of the little allegorical figures in the background to their landscape setting. The fact that Peruzzi had been in Alberto Pio's service as architect for so many years gave a certain material support to this hypothesis. It was one, however, which never satisfied me, and I have now definitely abandoned it.

The manner in which the Prince's golden-blond hair is painted, the fashion of his cloak, the careful execution of such details as the fur, the book, etc., led me to suspect

that this portrait was painted by a Milanese artist. This suspicion was converted into conviction by the peculiar character of the decorative knots of cording with tasselled ends which adorn the cloak; they are North Italian in taste and conception, and recall certain *motifs* in twisted lines invented by Leonardo.

The high balustrade or wall supporting the two columns rising symmetrically on either side of the portrait-head, which is silhouetted against a pale sky, is an architectonic background which has been connected with Florence; it occurs in Raphael's preparatory drawing for the portrait of Maddalena Doni,[1] but was invented by Leonardo.

Although it is easy to discover a number of reflex influences which make the *entourage* of the painter of this portrait evident, I have not succeeded in discovering his name. I am convinced, however, that he was a Lombard trained in Milan.

It is known that a portrait of Alberto Pio of Carpi formed part of Paolo Giovio's collection of celebrated men.[2]

In 1521 Paolo Giovio wrote to M. Equicola that he had completed the decoration of two rooms in his villa with portraits of the celebrated writers of the past, but that his collection of the portraits of living writers (among

[1] The drawing which Raphael made in preparation for the portrait of Maddalena Doni (Florence, Pitti Gallery, No. 59) is in the Louvre.

[2] E. Müntz, "Le Musée de Portraits de Paul Jove" (Paris, 1900), p. 47.

which we know was that of Fracastoro[1]) still demanded completion.[2]

The circumstances and date of the dispersion of this collection are unknown.

Paolo prepared an illustrated catalogue of his pictures, with a biography in Latin attached to each portrait. These biographies were printed in Basel in 1577, and again in 1596, long after his death, and a portrait woodcut placed, when possible, at the head of each; this, however, was not always feasible. When the portrait was missing, the biography only was printed, and the place which should have been filled by the likeness was left blank.

In the case of Alberto Pio, as in that of Fracastoro, the portrait was missing. The following notes indicate the point of view from which his character and career were to be treated: "In this place, that is to say under the most excellent portrait of Alberto Pio," so they run, "an account should be placed of the origin, position, intellectual capacity, character, and scientific achievements of this remarkable man, who must be reckoned among those whom Fortune has maliciously and arbitrarily maltreated. Mortals should learn from his history that Fortune can achieve more than even Wisdom."[3]

[1] See p. 300.

[2] Gaye, "Carteggio inedito d'Artisti," II. 151 f.

[3] "Lubet hoc loco sub illustri scilicet imagine Alberti Pii, inter exempla Fortunae humanis consiliis maligne et pedulanter illudentis, ejus viri gravissimi genus, opes, ingenium mores studiaque referre; ut vel hinc mortales inani rerum peritiae persuasione subnixi fortunam omni prudentia superiorem intelligant," etc.

The portrait of Alberto Pio now in the Mond Collection may be the portrait which once figured in Paolo Giovio's collection.

The unusual circumstance that the name of the personage represented, and not that of the artist who painted his portrait, is inscribed in small letters on the picture, obviously for the purpose of identification, suggests that the portrait was neither painted for the Prince's family, nor for friends, nor for any public building in Carpi, where Alberto's appearance was well known, but for an admirer to whom he was personally unknown.

It should be noted also that Alberto is not represented as prince, but as a scholar. He holds an open book in his hand, and in such a manner that two pages are entirely exposed to the eye of the spectator: the literary matter with which they are covered seems to be printed, not written; is this an allusion to the interest taken by Alberto in the then newly invented art of printing which his master, Aldus Manutius, was occupied in perfecting and exploiting for the public good under the Prince's enthusiastic patronage?

The two circular buildings in the background, which do not reproduce any existing edifice, are probably intended to remind the onlooker of the interest taken by Alberto in the architectural problems on the solution of which the builders of the early Cinquecento were so ardently engaged, the most important of which centred about the idea of a building

constructed round a central point. Among the most distinguished exponents of this conception was Alberto's protégé, Peruzzi, to whom, in 1512, he had already entrusted the re-modelling of the Cathedral of Carpi, and the building of the Church of S. Niccolò.

Behind these two circular buildings runs a fortified wall, such as we have learned that Alberto raised as a defence round Carpi. In the open space thus protected is enacted an allegory of the expulsion of Anarchy (represented by a number of satyrs) by the Virtues (Truth, Fortitude, etc.) and the Arts.

Every accessory in this picture, therefore, is designed to recall or accent a phase in the life of Alberto, conceived in the character of a distinguished humanist.

At the time at which this portrait was painted (1512), Alberto was in the flower of his age, and on the threshold of what was probably the happiest period of his life—viz. the six years during which, supported by the Empire and by the Papacy, he was able to live in his ancestral home as a scholar and as a princely patron of art and learning.

A second portrait of him as a young man was in the chapel of the Castle of Carpi in 1819. This has been reproduced in colour by Litta,[1] and is said to have been by Loschi, a local artist. Alberto is represented as standing upright, with clasped hands, in the midst of four men

[1] "Famiglie Celebri d' Italia," Vol. I., published in 1819.

(probably councillors) in front of a circular temple-like building. He is pictured as beardless, with light-brown hair and blue eyes. He wears a crimson cloak edged with fur, and a dark cap like that worn in the portrait in the Mond Collection.

Twenty years lie between the portrait in the Mond Collection, in which Alberto is pictured as the brilliant young humanist who hoped to make Carpi the home of literature and art, and the recumbent bronze statue [1] of the disinherited exile who brought his noble and troubled life to an end in Paris in 1531.

Those twenty years changed him so greatly that but for the inscriptions attached severally to the picture and to the statue it would be impossible to divine that both represented the same person in different phases of his life. His hair is represented in the bronze as closely cut; his face is framed by a dull beard; his noble features bear the impress of the storm and stress of a difficult life. One link with the past, however, remains: as in the earlier portrait, he has a book in his hand. Perverse fate, which robbed him of so much, left him that, and all for which it stands.

[1] Plate W, No. 1.

DANIELE DA VOLTERRA

Born 1509; *died* 1566

PORTRAIT OF THE ARTIST. [Plate 20.]

SIZE:

1 ft. $9\frac{1}{2}$ in. by 1 ft. $5\frac{1}{2}$ in.; panel.

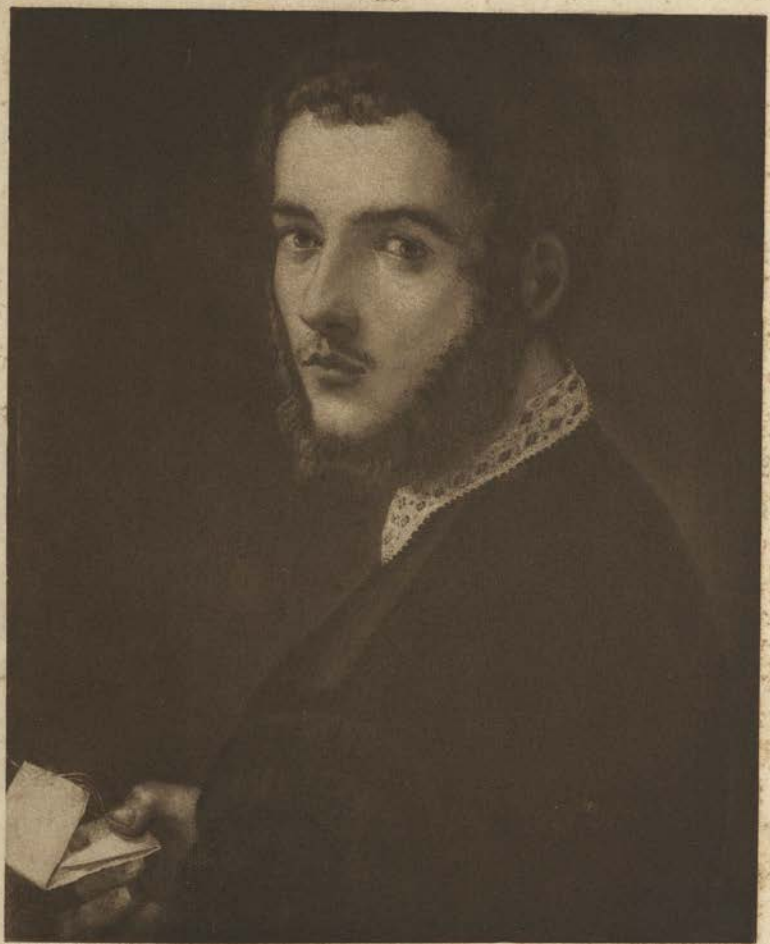
COLOUR:

flesh-tints: pale, luminous.
hair and beard: fair.
eyes: blue.
coat: black, with white embroidered linen collar.
background: dark neutral tint.

COMMENTS

Daniele Ricciarelli was born at Volterra and died in Rome. His chief work is the "Deposition" in the Church of Trinità de' Monti, in Rome. He is one of the few artists of the Renaissance whose artistic personality is still nebulous to the critic.

In his youth he worked with Perin del Vaga in Rome. In his later life he was strongly influenced by Michelangelo and by Sebastiano del Piombo. The only public galleries which contain authentic pictures by him are the Louvre ("David and Goliath") and the Uffizi ("Massacre of the Innocents").



Daniele da Volterra pinx.t

Hol. Brann, Clémens & Cie

Portrait of the Artist

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

The portrait in the Mond Collection is attributed to him tentatively. Ugly and misshapen hands and feet are morphological peculiarities characteristic of his work. The grossly plebeian form of the thumb in the portrait under discussion recurs in the authentic subject-picture in the Louvre.

The turn and pose of the head here suggest an auto-portrait. A portrait of Daniele as a bearded and elderly man is in the edition of Vasari's "Lives" published in 1568.[1] The structural differences between it and the head here are not so great as to preclude the possibility that both represent the same person, the one as an old man, and the other as a young one.

[1] "Vite," III. 676.—See Plate ZZ, No. 4.

FLORENTINE SCHOOL.

PORTRAITS OF FIVE ARTISTS. [Frontispiece to Vol. II.]

SIZE:

$8\frac{3}{4}$ in. by 2 ft. 3 in.; canvas.

COLOUR:

GIOTTO:

flesh-tints: warm.
draperies: scarlet:
inscribed: GIOTTO

DONATELLO:

beard and moustache: grey.
coat and cap: black.
inscribed: DONATO SCVLPTOR FLO.

MICHELANGELO:

hair and beard: grey.
coat: black.
inscribed: MICHELAGNIOLO

RAPHAEL:

hair, beard, and moustache: dark brown.
coat: black, lined with crimson.
tunic: crimson.
shirt: white.
inscribed: RAFFAELO

BRUNELLESCO:

tunic: scarlet.
cloak and headgear: black, lined with white fur.
inscribed: BRVNELESCO

SUBJECT:

Five isolated portrait-busts, placed in grey masonry niches with rounded tops, above which the names of the artists represented are inscribed on ornamental tablets separated by *putti*.

COMMENTS

The rooms in which the members of Guilds of Painters met, both in Florence and elsewhere, were decorated with the portraits of distinguished members. These portraits were sometimes copied on a smaller scale, probably for private individuals, and united, as here, in a single frame. They were doubtless by various masters, and were executed at different dates even when the painters were contemporaries. This circumstance is reflected in the little group of portraits under discussion in the different style and scale of the busts reproduced.

The Louvre possesses a group of portraits of painters and of students of perspective[1] which evidently belongs to the same class. It is mentioned by Vasari, and is attributed to Masaccio in the first edition of his "Vite," and to Paolo Uccello in the second. The name of the personage repre-

[1] No. 1272 in the Catalogue by Lafenestre et Richtenberger.—Plate W, No. 4.

sented is associated with each of the portraits. These names are :

1. Giotto, obviously founded on the same original as is the portrait here. Inscribed : GIOTTO.
2. Paolo Uccello. Inscribed : PAOLO VCCELLO.
3. Donatello, founded on the same original as is the portrait here. Inscribed : DONATELLO.
4. Antonio Manetti, the mathematician and reputed author of "La Novella del Grasso Legnaiolo," a romance illustrating the life of Florentine artists during the first decade of the Quattrocento and in which Filippo Brunellesco plays a prominent rôle. Inscribed : ANTONIO MANETTI.
5. Filippo Brunellesco, also founded on the same original as is the portrait here. Inscribed : FLIPPO (*sic*) BRVNELLEŠ.

The portraits of Giotto, Donatello, and Brunellesco used by Vasari to illustrate his "Lives" were evidently derived from the same prototypes as those on which the versions in the Louvre and in the Mond Collection are based.

An especial iconographic interest attaches to the portraits of Michelangelo and Raphael in the group under discussion.

It has been observed that all existing portraits of Michelangelo are founded on the bronze bust of the Casa

1

UNKNOWN SCULPTOR (XVITH CENT.) [*Alinari phot.*

PORTRAIT OF ALBERTO PIO.
Louvre, Paris.

2

SCHOOL OF RAPHAEL.] [*Braun phot.*

PORTRAIT OF RAPHAEL.
Louvre, Paris.

3

BONASONE *ex.*]

PORTRAIT OF RAPHAEL.

4

UNKNOWN FLORENTINE *pinx.*] [*Braun phot.*

PORTRAITS OF FLORENTINE ARTISTS.
Louvre, Paris.

Buonarotti; the general character of the portrait-head here, together with the observant and piercing look of the eyes, seem to me to militate against this assertion. This portrait appears to me to have been conceived as a painting, and not to have been derived from a bronze bust.

The portrait of Raphael as a middle-aged man, with a wide, flat, full oval face, set in dark encircling hair and beard, and thin moustache, evokes a different and less attractive vision of the "divine" Urbinate than does the well-known boyish portrait in the Uffizi, which usually serves exclusively as the test of the authenticity of his portraits.

In Giulio Bonasone's engraving, in which the identity of the sitter is guaranteed by the inscription, Raphael is represented with wide, fat, flat, bearded face,[1] as in the portrait in the Mond Collection.

This portrait, supported by Bonasone's engraving representing the artist at about the same age, both of which are furnished with inscriptions putting the identity of the sitter outside the region of doubt, serve to re-vindicate the authenticity of a third portrait formerly accepted as representing Raphael, but which is no longer connected with his name—viz. the "Portrait d'homme" in the Louvre.

The following observations on this picture occur in the latest editions of the Catalogue:

[1] Plate W, No. 3.

"Ce tableau, désigné, sans aucune raison, dans l'inventaire de 1709, comme représentant Raphael et son maître d'armes, a été successivement attribué à Sebastian del Piombo, et à Pontormo. L'attribution à Pontormo était l'opinion du Père Dan, et de Mariette, qui y voyaient les portraits de cet artiste et de Raphael." [1]

Mariette had made the excellent observation [2]: "Quoiqu'on puisse objecter que ce portrait du Pontormo ressemble peu à celui que le Vasari a donné, au commencement de sa vie, il est aisé de concilier cette diversité par la différence d'âge qui se trouve entre l'un et l'autre de ces portraits."

Villot [3] and Both de Tauzia, in their various editions of the official Catalogue of the Louvre, reject the statement that the person represented on the left is Raphael: "Rien ne semble justifier cette dénomination," says the latter.

This picture is now attributed to Raphael.[4] The identification of the man on the left with Raphael, however, is not accepted. The picture is renamed "Portraits de deux hommes vus en buste."

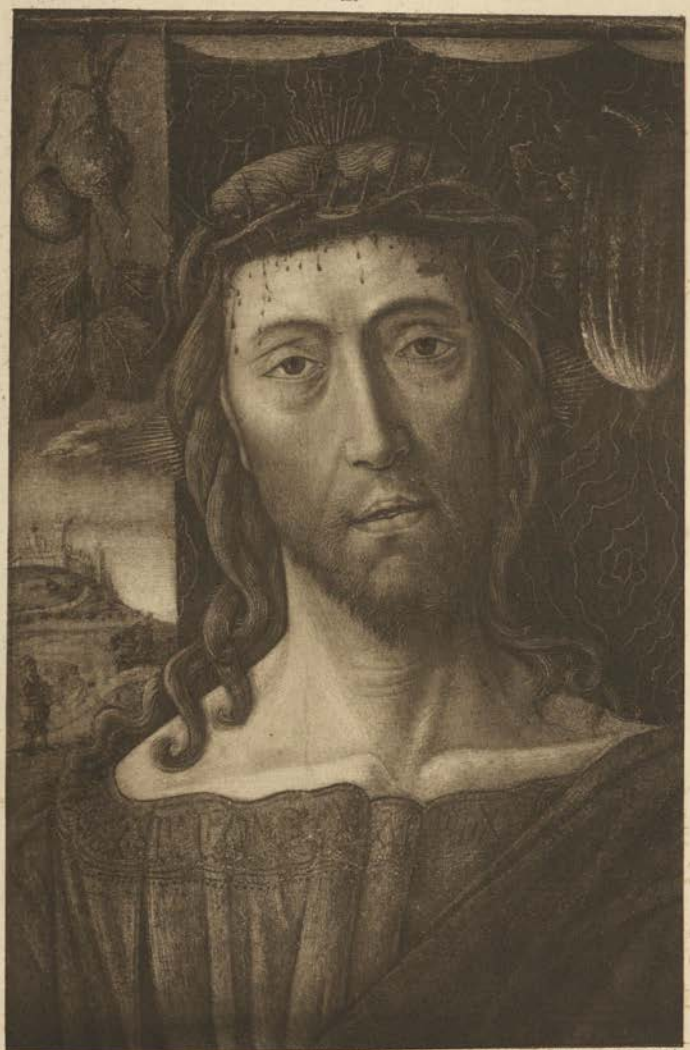
I am unable to accept either of these opinions. In view of the quality and stylistic peculiarities of the picture in question, in the Louvre, I cannot assent to the statement attributing its execution to Raphael; and in view of the

[1] No. 1508 in the Catalogue by Lafenestre et Richtenberger.—Plate W, No. 2.
[2] In the text accompanying the "Crozat Gallery."
[3] "Notice des Tableaux" (Paris, 1877).
[4] Catalogue Lafenestre et Richtenberger, p. 227.

testimony of Bonasone's engraving, and of that of the portrait in the Mond Collection, I cannot avoid the conviction that the personage represented on the left is Raphael.

The little group of portrait-busts in the Mond Collection is probably Florentine in execution; it is in excellent condition, and may be attributed with a considerable degree of probability to Francesco Salviati.

UMBRIAN SCHOOL



Francesco di Gentile da Fabriano pinx.t

Hél. Braun, Clement & Cie

Ecce Homo

COLLECTION OF DR. LUDWIG MOND, F.R.S., LONDON

FRANCESCO DI GENTILE DA FABRIANO

Worked during the middle of the fifteenth century

ECCE HOMO. [Plate 21.]

SIZE:

1 ft. $7\frac{3}{4}$ in. by 1 ft. $2\frac{1}{4}$ in.; panel.

COLOUR:

CHRIST:

tunic: blue-grey, with gold embroidery.
mantle: crimson, with green lining.
hair: brown, with gilt high-lights.

parapetasma: purple, shot with gold.
sky: turquoise-blue.

SUBJECT:

The bust of Christ, seen *en face*, his eyes seeking those of the spectator, his head encircled by a crown of thorns, from the wounds inflicted by which flow drops of blood. On his brow is a realistically rendered fly.

On either side of the head, which is seen against a curtain (*parapetasma*), hang a bunch of pears and a gourd. The points of a cruciform nimbus are also apparent.

In the background on the left is a glimpse of clear sky, and of a hill crowned by a fortress.

Signed: '

FRANCISCVS · GENTILIS · DE · FABRIANO [1]

COMMENTS

The signature attached to this panel shows that its author was the son of the great decorator, Gentile da Fabriano, a native of the Marches, who worked with Pisanello in Venice in 1422, and died five years later in Rome.

Nothing is known of the life of this "Franciscus"; neither the date of his birth, nor that of his death; neither the names of his masters, nor those of his patrons; it is evident, however, that his inspirations were drawn from Venice.

A clear idea of his general artistic capacity can be gleaned from his work, for at least four easily accessible pictures from his hand exist, the genuineness of which is established by authentic signatures; viz.:

1. A "Madonna and Child" in the Vatican Gallery.
2. A portrait-bust of a young man, belonging to A. W. Leatham, Esq.
3. A "Salutation" at Fermo.[2]
4. The "Ecce Homo" of the Mond Collection.

It would be satisfactory to be able to add to this list.

[1] This signature is inscribed on the bottom and side of the panel, and does not appear in the reproduction.

[2] Described by Crowe and Cavalcaselle as in the house of the avocato Dominici: "History of Painting in Italy" (first edition), Vol. III. p. 107.

The only sure foundation on which further attributions can be made is an intimate knowledge of Francesco's style, and that must necessarily be derived from the careful detailed analysis of his indisputably authentic works, viz. those to which he has appended his signature. This method of stylistic analysis has been applied to the great mass of pictures traditionally attributed to Renaissance artists, and has approved itself triumphantly. By its means the figures of the greatest artists have been cleared of the accretions with which they had been disfigured by the action of time and of uncritical tradition, and appear in their true, noble, simple, and organic proportions. This statement applies equally to less gifted artists of distinct personality.

The process of winnowing and sifting involved in this analysis has also established the existence of innumerable school-pieces. By a school-piece I mean a picture painted in an artist's studio from his inspiration, and so entirely in his manner that it differs from his own work in little but quality.

It is not unreasonable to expect to obtain a clear idea of the personal and peculiar style of Francesco di Gentile from the analysis of his signed work, and to hope to use that knowledge in the discovery of his other works which are not thus certificated.

I have not seen the "Salutation" at Fermo, but have carefully examined the three other pictures mentioned. The diversity of their subject-matter—a Madonna, a portrait of a

man, and an Ecce Homo—makes them especially suited to yield an idea of the general personality of the painter.

The earliest picture in this series is evidently the "Ecce Homo," in which Francesco appears as an imitator of Crivelli, to whose work, indeed, this panel approaches so closely that it would justify the assumption that Gentile da Fabriano's son, who must have been young at the time of his father's death,[1] was trained in Crivelli's studio, did not the character of the "Madonna and Child" in the Vatican bid us pause, for it is executed in the style of Giovanni Bellini's middle period. Neither does Francesco reveal himself as an independent artist in Mr. Leatham's portrait, the general conception of which is not derived from either Crivelli or Giovanni Bellini, as the character of his other two pictures would lead one to expect, but from Antonello da Messina, in whose technique, however, it is not executed, but in one peculiar to a later date.

These three signed pictures prove Francesco to have been an artist of little originality, whose unsigned work is difficult to identify because no definite artistic personality stands behind it. They show him to have been a chameleon-like eclectic who changed his manner three times at least during the course of not many years.

The class he represents is a sufficiently large one to bid those pause who reckon only with great artists and with

[1] Gentile da Fabriano died in 1427. The date of the earliest signed picture by Crivelli is 1460.

their pupils and assistants; it consists of artists who painted mediocre pictures in different styles from the inspiration of various well-known artists, but created no individual style of their own.

Personality and its corollary, evolution, cannot be predicated of such artistic invertebrates. It is labour lost, therefore, to attempt to identify their unsigned and undocumented works, and thus to rescue them from that anonymity which casts a decent veil over the mass of nameless and unimportant pictures which remain when, not the great artists of Italy only, but their minor *original* brethren also, have received their own.

The attribution of the names of painters of such unstable predilections as Botticini, Sebastiano Lazzari, Beccaruzzi, and the like to unsigned and undocumented second- or third-rate Renaissance pictures partakes of the nature of a game of chance.

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SIGNORELLI

Born 1441; *died* 1523

ESTHER BEFORE AHASUERUS: SCENES RELATING TO THE APOTHEOSIS OF S. JEROME: A PREDELLA.

[Plates 22, 23, 24.]

SIZE:

11¾ in. by 6 ft. 9½ in.; panel.

COLOUR:

CENTRAL SUBJECT: ESTHER BEFORE AHASUERUS—

A rich medley of gay colours, of which the predominant notes are rose and green, with brilliant passages of brown, crimson, white, and gold; black background.

A. FIRST SUBJECT (LEFT): INTERIOR OF A CELL—

ECCLESIASTIC:

hair and beard: white.
habit: black, worn over white.
books: gay tones of scarlet, blue and green, and grey.
desk: light buff.

THE BAPTIST:

flesh-tints: bronzed.
hair: auburn.
draperies: light brown sheep-skin.

S. JEROME:

flesh-tints: bronzed.
hair: white.

Signorelli pinx.t

Hél. Braun, Clément & Cie

Esther before Ahasuerus

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

draperies: light crimson, with yellow high-lights.

background: bluish grey.

B. SECOND SUBJECT (LEFT): PORTICO AND TERRACE—

KNEELING ECCLESIASTIC:

hair: orange.
habit: white, with purple cowl.

ATTENDANT PRIESTS:

habits: black.

C. SUBJECT ON RIGHT: INTERIOR OF A CELL—

KNEELING ECCLESIASTIC:

habit: white; undergarment and cowl: violet.

THE APPARITIONS IN B AND C—

colour: gay, flower-like.
aureola: orange (no gilding), pale, radiant.
Christ: dalmatica: pink; mantle: blue.
S. Jerome: tunic: brown.
angels: dresses and wings: green, rose-colour, and purple.

landscapes in B *and* C: deep aerial blue; sky: light blue, crystalline.

SUBJECT:

This predella consists of three little pictures arranged on either side of a larger composition; they represent the apparition of Saints to priests who are either engaged in writing in their cells, or in prayer.

The subject of the central panel is taken from the story of Esther and Ahasuerus. The King, who is surrounded by the members of his Court, is represented in the act of touching the head of Esther with a wand, not a sceptre.

The pictures on either side of this central composition are conceived as pendants, and are similar to each other in construction, except that two incidents are pressed into the space on the left; the subjects of both pendants are priests or monks framed in a heavy architectonic setting, of which a brilliantly lighted colonnade and a grey terrace are prominent features. This terrace overlooks a wide prospect of hills, valleys, and distant plain, seen from a height. Upon the crystalline depths of the sky appear the luminous forms of Christ and of S. Jerome, attended by a great company of gaily draped angels.

COMMENTS

Ahasuerus, whose finely cut features, and long, curling, blond hair and beard recall the traditional conception of Christ, is represented as seated, richly robed, on a raised throne; he bends forward to touch the head of Esther with a golden rod. The Queen, attended by her maidens, kneels before him, her hands outstretched with a gesture of amazed humility.

About them stands a profoundly interested semicircular group of portrait-like male figures, some of whom wear the civic dress of the late Quattrocento, and others, that of *landsknechte.*

In the extreme foreground on the left are two aged men engaged in eager discussion; one of them points to a passage in an open book on his knee, gazing keenly the while on Esther, as if it had some connection with her.

Two other men in the same group hold books or scrolls in which they read attentively.

The subject is the moment in which Esther ventured successfully into the royal presence with the purpose of saving her people—the people of Israel—from death. "Esther," it is written, "put on her royal apparel, and stood in the inner court of the king's house . . . and the king sat upon his royal throne. . . . And it was so, when the king saw Esther the queen . . . that she obtained favour in his sight: and the king held out to Esther the golden sceptre that was in his hand."[1]

Esther, whose mediation saved the chosen people from death, was accepted throughout the Middle Ages and far into the Renaissance as a type of the Virgin, the great Mediator and Intercessor, the Holy Mother, standing between the sinner and the wrath of God. The "Virgin," it must be remembered, was conceived both in literature and in art, sometimes as the Virgin Mary, and sometimes as the Church, "the Virgin-Mother of us all"; usually these two conceptions blend, the human mother being understood *by the educated* as a figure of the eternal Church.

S. Bernard, in his "Mariale," writes of Mary as the

[1] Book of Esther, chap. v. 1, 2.

great mediator. "She is our advocate," he says, "conducting our case before God by her intercession and by the merit of her holiness; for if the merits of other saints intercede for us with God, how much more shall her merits, who obtained the plenitude of merit and grace, have power to procure divine grace for us. She is the mediator of salvation [*mediatrix salvationis*], of union [with God], of justification, of reconciliation, of intercession, and of communion."[1]

This thought is expressed even more drastically in many sequentiae, hymns, and collects.

The idea of Esther as the prototype of the Virgin as mediator was inherited by the Renaissance from mediaeval worshippers. It is clearly stated in a "Chant Royal," with the refrain:

"Plaisant Hester du roy des cieulx esluté,"

a copy of which, preserved in the Bibliothèque Nationale at Paris,[2] is accompanied by a miniature in which the coronation of the Virgin is closely associated with representations of the election and coronation of Esther by Ahasuerus.[3]

[1] "Est advocata nostra, causas nostras coram Deo agens, intercessione, et sanctitatis merito. Si enim merita aliorum sanctorum pro nobis apud Deum intercedunt, multo fortius merita illius, quae plenitudinem obtinuit meritorum et gratiarum, poterunt nobis divinam gratiam impetrare. . . . Nulla gratia venit de coelo ad terram, nisi transeat per manus Mariae. Nam gratiae omnes intrant in Mariam, et ab illa nobis communicantur. Est enim mediatrix salvationis, conjunctionis, justificationis, reconciliationis, intercessionis, communicationis" (Chemnitz, "Examen Concilii Tridentini," ed. Preuss, p. 662).

[2] MS. Franç. No. 145.

[3] Plate Y, No. 2.

The singer of this "Chant Royal" explains that Vashti stands for those human beings who forfeited their crown through disobedience, the Jews, for the "people of God," and Esther, who succeeded in averting the massacre of her fellow-countrymen, for the Virgin:

"Hester . . . voulut . . .
. . . de la mort preserver
Juifs estant en grande austerité
Damnés à mort; en quoi *la vérité*
Se figure par raison risoluté
Montrer Marie à la réalité
Plaisant Hester du roy des cieulx esluté."

And again:

"Car comme Hester de mortel incident
Garda Juifs par bonne providence,
Semblablement par le moyen decent
De Marie la Vierge de excellence
Dieu gendre humaine vault de mort relence."

Esther is further described as "belle et dousche," and as endowed with the plenitude of virtues, for the sake of which she was beloved of the King, and was a worthy prototype of Mary, the Queen of Heaven, who

". . . très convenablement
Du roi des cieulx . . .
. . . fut glorieusement
Couronnée des cieulx royne[1] *immaculée,*
Dessus lesquels il la vault exalter
Et dignement à son dextre poser
Où regnera à perpétuité
Plaisant Hester du roy des cieulx esluté."[2]

[1] Reine.

[2] I owe my knowledge of this poem and of the miniature in the Bibliothèque Nationale in Paris to a communication kindly made me by Miss Cameron Taylor.

The sober and venerable figures who stand in a semi-circle about the King and Esther in the predella obviously represent Ahasuerus' Court. They are evidently portraits, probably of the donors of the altarpiece of which this predella formed the base, and were in all likelihood members of a confraternity.[1]

This explanation, however, does not exhaust their significance: it leaves the peculiar bearing of some of the personages pictured unexplained, especially that of the aged man on the left, who, gazing keenly on Esther, points solemnly to a passage in the open book he holds, as if putting the one into connection with the other. No phrase justifying the introduction of such a figure into this scene occurs in the Old Testament narrative. It was invented by the artist, naturally with some end in view, and, like all seemingly arbitrary pictorial additions to an accepted text, serves as a clue to the thought which the artist considered the kernel of the scene represented, and for the sake of which he pictured it.

He stands for a prophet, who, gazing on Esther, realises her significance, and recognises that she is a prototype of one greater than herself, destined to be the means of the spiritual salvation of the human race. His companions are prophets also, or the disciples of prophets; they, too, look on Esther as an embodied prophecy, they realise that she

[1] Compare the predella by a contemporary Veronese master in the Cannon Collection at Fiesole, representing "The Circumcision." J. P. Richter, "Descriptive Catalogue of Old Masters of the Italian School, Villa Doccia, Fiesole" (Florence, 1907), pp. 53–55.

2

FRENCH MINIATURIST.] [*Giraudin phot.*

VIRGIN AND CHILD AND THE CROWNING OF ESTHER.
Bibliothèque Nationale, Paris.

1

SIGNORELLI *pinx.*] [*Alinari phot.*

ALTARPIECE.
Arezzo Gallery.

PLATE V.

2

CRANACH *pinx.*] [*Dixon phot.*

THE EFFECTS OF JEALOUSY.
Mond Collection.

1

SIGNORELLI *pinx.*] [*Alinari phot.*

THE IMMACULATE CONCEPTION.
Cortona Cathedral.

2

CRANACH *pinx.* [*Dixon phot.*

THE EFFECTS OF JEALOUSY.
Mond Collection.

1

SIGNORELLI *pinx.* [*Alinari phot.*

THE IMMACULATE CONCEPTION.
Cortona Cathedral.

PLATE YY.

is significant because in her "*la vérité se figure*"; "the truth" being that of the salvation of men through the medium of the "Queen of Heaven."

The subjects represented on a predella usually bear a definite relation to the altarpiece above them, which they generally either supplement or comment. Guided by the analogy of many other altarpieces, by the character of the French miniature I publish,[1] and by the words of the poem I have quoted, I am convinced that the subject of the lost altarpiece of which the predella under discussion formed part was either a Virgin and Child, conceived mystically as a symbol of the Incarnation, or an embodiment of that purely theological idea the "Immaculate Conception," the pictorial expression of which came into vogue late in the Quattrocento, and was frequently put into connection with representations of "Esther before Ahasuerus."[2] The latter are usually inspired by the opening lines of the lesson for the "Feast of the Immaculate Conception": "The Lord possessed me in the beginning of his ways, before he made anything, from the beginning. I was set up from eternity, and of old, before the earth was made."

Signorelli's representation of this subject on an altarpiece painted for the Confraternità del Gesù, in Cortona,

[1] Plate Y, No. 2.

[2] Montgomery Carmichael, "Francia's Masterpiece: an Essay on the Beginnings of the Immaculate Conception in Art" (London, 1909), pp. 33 f., 43 f.

may be accepted as typical.[1] He has pictured the Virgin as standing above a representation of the Fall. She is surrounded by cherubs, and by angels scattering flowers, and is overshadowed by the Almighty, in whose left hand is a globe, and in his right, not a sceptre, but a wand, or divining rod, like that held by Ahasuerus in the representation on the predella. In the foreground are two kings and four prophets. The following five legends referring to the Immaculate Conception are inscribed on the book in King Solomon's hand and on the prophets' scrolls: "Ab initio et aī[te] secula creata";[2] "Virga Jesse floruit";[3] "Ecce Virgo concipiet";[4] "Orta est stella ex Jacob";[5] "Lilium inter spinas."[6]

On either side of "Esther before Ahasuerus" are representations of visions of S. Jerome.

The subject of the first scene on the left is an interview between a grey-haired, tonsured ecclesiastic wearing a dark habit over a white one, and two personages distinctly characterised as John the Baptist and S. Jerome. The former addresses the astonished ecclesiastic emphatically, with outstretched right hand. S. Jerome stands by in silence. Three golden crowns float above the head of the Baptist, and two only over that of S. Jerome. The scene takes place in the interior of a cell. The priest is seated at

[1] Plate YY, No. 1.—Girolamo Mancini, "Vita di Luca Signorelli" (Firenze, 1903), pp. 226 f.
[2] Proverbs viii. 23.
[3] Ezekiel vii. 10.
[4] Isaiah vii. 14.
[5] Numbers xxiv. 17.
[6] Song of Solomon ii. 2.

a table on which are several books, writing materials, an inkstand, and an hour-glass: he is characterised as a scholar therefore.

The subject of the second scene is the apparition of Christ, who holds S. Jerome by the hand, and obviously speaks of him to a young kneeling ecclesiastic in white, behind whom kneel two monks in dark habits. This event takes place in an open quadrangular portico supported by four columns, and opening on to a wide prospect of hill, valley, and plain. Christ is enclosed in a luminous flame-coloured aureola, about which float music-making angels.

The subject of the third scene is very similar to that of the second: Christ and S. Jerome, who are enclosed in a large flame-coloured aureola, and are attended by angels bearing lighted tapers, appear to an ecclesiastic seated at a desk on which lies a scroll. Christ holds S. Jerome's arm, and raises his right hand in speech addressed to the wonder-stricken priest.

These three scenes were obviously composed in honour of S. Jerome, who is lauded in the first by John the Baptist, as the crowns floating above his head suggest, and in the other two appears in the company of Christ himself, and is the subject on which he speaks.

During the Renaissance the scholar and ascetic of Bethlehem was among the most venerated of the early Fathers. His legend, though but slightly treated in the

"Legenda Aurea," received a definite form early in the Trecento from the hands of Giovanni d'Andrea, a Bolognese lawyer, whose "Hieronymianus" was written before 1348.[1]

This ardent devotee of S. Jerome was indefatigable in his efforts to popularise the cult of the Saint of his election, and prides himself not only on having persuaded many to dedicate churches, chapels, and altars to his invocation, and on having induced the rulers of the Church to compose special services in his honour, but on having personally composed the pictorial formula known as "S. Jerome Enthroned."

"It was I," he boasts, "who dictated the formula to painters in conformity with which it is now usual to represent

[1] First printed in Basle in 1516. The merit of having made public this literary source of so many pictures is due to Mademoiselle L. Pillion, *Gazette des Beaux Arts*, April, 1908. Publications of legends glorifying S. Jerome were, however, issued in Florence at an earlier date; I have preferred to follow these.

The following is a list of such publications, issued before the year 1500, of which copies are in the British Museum:

"Vita, Transito e miracoli del beatissimo Hieronymo" (printer: Bartolommeo of Cremona). Venezia, 1473.

"Hieronymus: vita e transito" (printer: Gabriele di Pietro). Venezia, 1475.

"Hieronymus: vita e transito" (same printer). Venezia, 1476.

"Hieronymus: vita e transito" (printer: Michele Manzolo). Treviso, 1478.

"Vita e transito di sancto Hieronymus" (same printer). Treviso, 1480.

"S. Hieronymi vita et mors" (printer: Peregrino Pasquale with D. Bertochus). Venezia, 1485.

"Transito di sancto Hieronymo" (printer: Hannibal Foxius). Venezia, 1487.

"Hieronymus: vita e transito" (printer: Francisco Buonaccori). Firenze, 1490–1.

"Transitus beati Hieronymi" (printer: Gui Marchand). Paris, 1498.

See "An Index to the Early Printed Books in the British Museum: from the Invention of Printing to the year MD," by Robert Proctor (London, 1898).—I have followed the Florentine edition.

S. Jerome as seated on a throne, with a hat such as Cardinals generally wear placed near him, and with a peaceful lion at his feet."

"The Holy Passing of the Glorious S. Hieronymus" ("Il Devoto Transito del glorioso Sancto Hieronymo"): so runs the title of a life of S. Jerome of which an Italian translation from the Latin was published in Florence in 1491. This seems to have been the literary source of these three predella-pictures. Its object was the recommendation of the cult of S. Jerome, a cult which was exceedingly popular at the end of the fifteenth and at the beginning of the sixteenth centuries, as is evidenced, not only by the frequent treatment of his legend in art, but by the vogue for isolated representation of the Saint which then obtained, a splendid example of which is the picture by Sodoma in this collection.[1]

This publication contains a life of S. Jerome, together with an apocryphal letter from S. Eusebius, and a series of letters (also apocryphal) exchanged between S. Augustine and S. Cyril of Jerusalem,—the subject of these letters being the miraculous circumstances accompanying the death of S. Jerome. They are invaluable as embodying the naïve imaginations and modes of visualisation of mediaeval writers of little culture.

The first letter I propose to quote is given under the following heading: "Here commences the letter written by

[1] Plate XXVI., pp. 367-373.

the Blessed Augustine, Bishop of Hippo, and sent by him to the Venerable Cyril, Bishop of Jerusalem; it treats of the splendour and honour of the glorious Jerome."

"On the day and hour," it is written,[1] "at which the blessed Jerome was denuded of the putrescence and filth of the flesh and robed in the robes of perpetual immortality and of inexpressible joy and glory, I was seated in my room, that is to say in my cell, at Hippo, and was thinking with inexpressible longing of the glory and joy of the souls of the blessed; and desiring to compose a short treatise on this subject, on which I had been begged to write by our Severus, the faithful disciple of the Venerable Martin, Bishop of Tours, I took pen and paper and ink, purposing to write a short letter to the holy Jerome, because I believed no living man was better instructed than he in these lofty mysteries.

"I had begun to write my salutations to Jerome, when suddenly a great light appeared to me, such as I had never seen before; it was of a clearness and beauty which the tongue has no words to describe, and was accompanied by an odour so sweet that it seemed as if all the perfumed things in the world were present.

"And this was at the hour of evensong, and I remained stupefied and bewildered.

"As I was thus, and wondering what this might be, I heard a voice from the midst of the light, saying: 'Augustine! Augustine! what art thou attempting? How canst thou

[1] Chapter XXV., "Come Sancto Hieronymo apparue a Sancto Augustino."

think to take all the sea into a little cup, or to enclose the whole circumference of the globe within thy grasp?'

"At these words, being stupefied as I have said, I cried: 'Would to God that it might be granted me to know who thou art who are so glorious and blessed!' And he replied: 'Wilt thou know who I am? Then know that I am Jerome, the priest, to whom thou hast just commenced to write . . . whose soul at this very hour has left his body in Bethlehem of Judea, and is now accompanied by Christ, and all the Court of Heaven, and, luminous and resplendent, is adorned with every beauty, and robed in the golden robes of immortality.'"

In another chapter the vision which is the subject-matter of the first picture in this series is recorded under the heading: "The Vision which S. Augustine had of S. Jerome."[1] It runs as follows:

"In the fourth hour of the night after I had had the aforesaid vision, I was thinking with great emotion of the manner in which I should write a short letter in honour of Jerome, because he was so reverend and great. I composed myself to do this, and was thinking to find apt material when, at midnight, I was weighed down by sleep; and presently I saw a multitude of angels, and in their midst were two men who shone more brightly than the sun; they were like each other in appearance, and there

[1] Chapter XXVII., "Visione che ebbe Sancto Augustino di Sancto Hieronymo."

was no difference between them, except that one had three crowns of gold and precious stones upon his head, and the other had only two; both were dressed in shining white vestments, every part of which was embroidered, and covered with precious stones, and these were of such exceeding beauty that it surpassed imagination, or description.

"Both of them approached me; and when they were near me, they stood awhile in silence.

"Then he who bore three crowns on his head spake thus: 'Augustine, thou thoughtest to render worthy homage to Jerome; thou hast pondered deeply, and thou hast not yet discovered how to treat the matter; therefore we have both come to thee to demonstrate his merits and glory.

"'Therefore know that this my companion whom thou seest is Jerome, who was my equal in life and sanctity, and therefore is in every way my equal in glory. All that I can do, he can do also.

"'The third crown which I wear, one more than is borne by him, as thou seest, is the crown of martyrdom, for thus I ended my corporeal life; but not he, although in the world he endured fatigues, penances, tribulations, afflictions, blows, contumely, insults, mockings of men, and all other kinds of injury and grievous thing. But because his life did not, like mine, end by the knife, he has not that crown, which is only given in sign of martyrdom. The other two crowns we both wear are those given to doctors and virgins only, that they may be recognised by all as such.'

Signorelli pinx.t

Hel. Braun, Clément & Cie

Apparition of St. Jerome to St. Augustin and to Sulpicius Severus

COLLECTION OF DR LUDWIG MOND, F.R.S., LONDON

"Then I said, 'Lord, who art thou?' And he replied: 'I am John the Baptist; and sent by God, I have come down to thee to instruct thee concerning the glory of Jerome, which it is fitting thou shouldst announce to all men.' . . .

"When he had said these words the holy company departed, and awakening from my sleep, I felt the warmth of perfect illumination, such warmth as I had never before known. . . .

"Let none think, therefore, that if he place Jerome on an equality with the Baptist and the Apostles, he does them wrong, for they desire, were it possible, to give him of their glory and sanctity, for his glory and bliss are theirs, as theirs are his. The honour, laud, and reverence we show to Jerome, we show to each of them individually, and that which we pay in secret to Jerome, we pay to all. Therefore, if thou desirest to pray to John the Baptist and to the Apostles, [remember] that in honouring Jerome, who is their equal, thou honourest them all. . . .

"I have finished this my inadequate discourse, praying thee [to receive] the poor words of my small and imperfect intelligence, and my little learning, not mocking them, but bearing thyself toward them in a due spirit of charity, and praising the greatness of Jerome of which you have read. . . .

"Oh! Venerable Father! I pray thee to have mercy on me a sinner! When thou art in that place in which

the sacred bones of the glorious Jerome repose,[1] commend me to him, begging him to entreat God on my behalf. For let none doubt that that for which he [Jerome] wishes and asks will be granted to him."

The following passage illustrates the subject-matter of the second scene pictured. It is headed "The Vision seen by Severus and three of his companions on the day and hour at which S. Jerome died." [2]

"Being in the city of Tours, the aforesaid Severus, a man perfected in wisdom and knowledge, together with three of his companions, saw the following vision on the day on which the glorious Jerome passed from this life. Coming alone to me, he revealed this to me before I had told him aught of my vision.

"At the hour at which the blessed Jerome passed from this life, that is to say, at the hour of evening prayer, the aforesaid Severus, with his aforesaid companions, catholic men . . . were talking together of things divine, when they heard sweet singing in the sky such as they had never heard before, nor could have believed possible: an infinite number of voices, and the sound of instruments, of organs, lutes, psalters, symphonies. . . .

[1] According to tradition the body of S. Jerome lies in the Church of S. Maria Maggiore, Rome.

[2] Chapter XXVI., "Visione che vide Severo con tre sua compagni nel di et hora che mori Sancto Hieronymo."

"By which things they were all amazed; and lifting up their eyes, they saw the sky and the stars open.

"Looking on this vision, they prayed God devoutly that he would grant them to know what it was. A voice from heaven came to them, saying: 'Fear not! to-day the King of Kings and Lord of Lords, that is, Jesus Christ, has come to meet the soul of the glorious Jerome, the priest. To-day all the orders of angels accompany their Lord, singing and making great festival, one order answering another. To-day the throng of the Patriarchs and Prophets also accompany them, and the choir of the Apostles and Disciples is there; and all the martyrs and confessors. And behold, the Virgin Mary also, Mother of Christ, accompanied by all the holy virgins.'

"And let none doubt that he [Jerome] can obtain as great graces from God as any other Saint in paradise.

"Therefore let none doubt that which I declare, namely, that I acknowledge the holy Jerome to be equal in glory with John the Baptist and with the Apostles."

The subject of the picture on the extreme right is yet another vision of S. Jerome, granted, again, to an ecclesiastic. It is described under the heading: "The wonderful vision that the Bishop Cyril had of him."[1] It runs as follows:

"Illustrious Fathers and Sirs, on the last hour of the day on which that glorious man passed from this life, God,

[1] Chapter XXII., "Visione mirabile che hebbe di lui el uescouo Cirillo."

our merciful and gracious Lord, showed his great glory to many who live in the unity of the Church. He showed it to the venerable Bishop Cyril in the following way:

"The aforesaid Bishop, being at the aforesaid hour in devout prayer in his little cell, was rapt in spirit and in ecstasy, and suddenly he saw a wonderful and beautiful road which led from the convent to the sky, along which the Saint had passed. And he saw a great multitude of angels going from the convent towards the sky, singing songs of the sweetest melody, first some, and then others responding, their voices seeming to resound both in the heavens and on earth. And each of them had a lighted taper, the light of which was greater and stronger than that of the sun.

"And while he was gazing thus towards the skies, Cyril saw no less a number of angels coming in like manner to meet those aforesaid; and pausing to ask who these were, he was so stupefied that he knew not what to say.

"And while thus waiting in expectation he saw the glorious soul of S. Jerome adorned with marvellous beauty in the midst of the multitude of angels, and on his right hand was our Saviour, who returned with him.

"And when he came near to the Bishop Cyril he stopped, and said, 'Dost thou know me?' And he replied, 'No; but tell me, I pray thee, whom thou art? Wert thou once intimate with Jerome?' 'Certainly, I love him whom thou namest with unique love and charity.' 'Now, dost thou know who he is?' and he replied: 'I am his soul,

Hel. Braun, Clermont F. Cie

Apparition of St. Jerome to Cyril

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

and already receive the glory for which I hoped. Therefore go to my brothers, and tell them what thou hast seen, in order that any sorrow they may feel because of my death may depart from them, and they may receive joy and gladness from my bliss. . . .'

"When these words were ended that blessed vision vanished from before mine eyes. Oh! the greatness of divine love! Oh! the abundance of the divine largesse! What greater honour couldst thou do this thy son Jerome . . . that, not content that he should be accompanied and honoured by all the celestial and blessed spirits, [thou willest] that God himself in person should accompany and honour him. Certainly this mark of favour exceeds the glory of any other Saint.

"Therefore it is to be believed with certitude that his soul is placed in heaven at a singular height of dignity and glory.

"His most holy body was honoured in a similar way on earth; it never ceased to shine with the glory of infinite miracles, of which I will tell a part only, for were I to tell of all, my discourse would be too long. . . ."

The morals and conclusions attached by the relater of the legend to his account of these miracles, and more especially the utilities which he promised would result from the favour of the Saint, shed a significant light on the motives which induced the donors of this altarpiece to

dedicate it to S. Jerome. He *says*, with somewhat brutal frankness, that which the little pictures now in the Mond Collection were designed to suggest merely, viz. that S. Jerome was a Saint whom the King of Heaven delighted to honour, and with whom it was desirable to stand well.

From the prominence given to the figure of S. Jerome in the scenes which flank the centre-piece of the predella under discussion, I conclude that that great scholar and churchman took a prominent place among the Saints who probably were grouped about the Virgin in the mystically conceived scene represented on the altarpiece.

It is not altogether impossible that this predella may once have served as the *gradino* of the altarpiece painted by Signorelli for the High Altar of a church in Arezzo, possessed by the Confraternity of S. Girolamo, which altarpiece is now in the Municipal Gallery of Arezzo.

It was ordered in 1519 by four members of the Confraternity, and by a Messer Niccolò Gamurrini, who directed that S. Jerome should be placed on the right of the Virgin "*in luogo di preminenza*"; that the other Saints pictured should be S. Donato, S. Stephen, and S. Nicholas of Bari, with whom his protégé and namesake Niccolò Gamurrini was to be associated. The donors further reserved to themselves the right to name the prophets who were to be pictured below the Virgin, and the subjects they wished represented on the predella. The analogy of other predellas

teaches us to expect that the latter would probably be connected with the cult of the Saint who was the Patron of the Confraternity.[1]

Signorelli treated the subject he was commissioned to represent in an original manner. Below the Virgin and Child, who are surrounded by Saints and Angels, and overshadowed by the Eternal Father, is a group of three imposing and inspired figures, David, and two prophets bearing scrolls, on which utterances foretelling the Virgin-birth are inscribed, that of Isaiah bearing the words: "Ecce Virgo concipiet." On the right, in the place of honour as directed, is the figure of S. Jerome conceived as an old, almost nude, white-haired ascetic, as in the predella under discussion.

The altarpiece is 7 ft. 8 in. wide; the predella in the Mond Collection is only 6 ft. $9\frac{1}{2}$ in. wide—a difference of less than 5 inches on either side, made up, possibly, by the framework.

This picture was carried from Cortona to Arezzo on the shoulders of the members of the Confraternity of S. Jerome. It was accompanied by the aged artist himself, who was the guest in Arezzo of Vasari's parents, and an object of reverent interest to the little boy of eight who afterwards wrote his biography.[2]

[1] See "Vita di Luca Signorelli," by Girolamo Mancini, pp. 218 ff.—Plate Y, No. 1.

[2] "Vite," IV. p. 429.—G. Mancini, "Vita di Luca Signorelli," pp. 218 ff.

RAPHAEL

Born 1483; *died* 1520

CRUCIFIXION; OR, *THE BLOOD OF THE REDEEMER.*

[Plates XXXIV., XXXV., XXXVI.]

SIZE:

9 ft. $2\frac{1}{4}$ in. by 5 ft. $4\frac{7}{8}$ in.; panel.

COLOUR:

CHRIST:

flesh-tints: golden, luminous, warm brown shadows.
hair: red-gold.
loin-cloth: blood-red, with lines of gold embroidery.
cross: dark brown.

ANGEL ON LEFT:

dress: grass-green.
sleeve: orange.
wings: brown and red, touched with gold.

ANGEL ON RIGHT:

dress: lemon-yellow.
sleeves: red.
wings: metallic green and brown, touched with gold.

VIRGIN:

flesh-tints: warm, mellow.
dress: blood-red.
mantle: dark grey.

S. JOHN:

tunic: green, embroidered with gold.
mantle: blood-red.

S. JEROME:

draperies: grey.
sash: crimson.

MAGDALEN:

dress: dark grey-blue, edged with black.
mantle: rose-colour, shot with yellow.

landscape: foreground: dark brown; middle-distance: a warm golden brown; distance and hills: blue, growing paler towards the horizon.
water: blue.
sky: turquoise-blue, primrose on the horizon.
sun: yellow, with orange shadows.
moon: silvery grey.
inscription: letters: light yellow on a black background; tablet edged by an orange line.

SUBJECT:

The adoration of the Crucifixus by the Magdalen and S. Jerome.

A gigantic Cross, to which the dead body of Christ and the inscription "I · N · R · I" is nailed, dominates the whole composition. It rises high above the group of figures at its base, high above the spacious undulating landscape behind it, high above the pale horizon, into the deep blue of the upper sky. Below its arms, one on either side, float

winged angels holding vases into which they reverently receive the blood pouring from the wounds in the hands and in the side of the Crucified.

At its feet, but a little distance from it, motionless and calm, stand Mary and John, who complete the traditional representation of the Crucifixion. Close to the Cross kneel the Magdalen and Jerome, vibrating with emotion; with uplifted heads and eyes, and eloquent hands, they adore the mystery of the Sacrifice of Christ on the Cross:

"Crucem tuam adoramus, Domine . . . ecce enim propter lignum venit gaudium in universo mundo.

"Crux fidelis, inter omnes
Arbor una nobilis:
Nulla silva talem profert,
Fronde, flore, germine.
Dulce lignum dulces clavos,
Dulce pondus sustinet."[1]

Above the arms of the Cross float the emblems of the sun and moon.

On the foot of the Cross is the inscription:

RAPHAEL
VRBIN
AS
P.

[1] Roman Missal, Office for Good Friday: "We adore thy Cross, O Lord . . . for behold, by the wood of the Cross came joy into the whole world.

"Faithful Cross, O tree all beauteous,
Tree all peerless and divine!
Not a grove on earth can show us
Such a flower and leaf as thine.
Sweet the nails and sweet the wood,
Laden with so sweet a load."

COMMENTS

What is represented here is not the Crucifixion conceived as an event—for, were this so, the presence of S. Jerome would be inexplicable—but the thought of the body and blood of Christ offered first on the Cross, and then, mystically, in the Eucharist.

This conception is adored by S. Jerome and the Magdalen, but not by the Virgin and S. John, who are evidently conceived traditionally, as personifications of aspects of the Church, who partakes mystically in the Passion of Christ, and is the custodian and distributer of the Sacraments: they are, in a sense, part of the idea which is adored.[1]

Instructed by the Church, the artists of late classic antiquity and of the early Middle Ages had led the faithful to dwell on the sacramental aspect of the Crucifixion. They pictured the Cross on a background rich with the heavy curves and purple fruit of the vine.[2]

Stimulated by some external circumstance, possibly by the teaching of a Savonarola or of a Bernardino, the artists of Northern Italy and Tuscany gave a new form to this conception during the last decades of the Quattrocento; they re-embodied its central thought: the mystic and sacramental aspect of the Blood of the Redeemer.

One of the most beautiful new renderings of this idea was "The Blood of the Redeemer," by Bellini, now in the

[1] See p. 82.

[2] Mosaics in the Baptistery of the Lateran, in S. Clemente, Rome, and elsewhere.

National Gallery.[1] Christ is represented as standing within a paved enclosure; one hand supports his Cross, the other is pressed to the wound in his side, from which springs a fountain of blood received by a kneeling angel into a chalice. Variations of this theme were executed by Crivelli, Carpaccio, and others.

This *motif* is frequently used, at this date, as the decoration of the door of the tabernacle or ciborium destined to the reservation of the Host.

An earlier rendering of this conception was, however, retained in Umbria. The type of composition usual there is well represented in the Crucifixion by Perugino, in the Church of S. Agostino in Siena,[2] which is one of the prototypes of the Crucifixion by his pupil in the Mond Collection. A tall Cross rises to the full height of the tall picture; associated with it are Cherubim, symbols of the Divine Presence, borrowed from the symbology of the Tabernacle built by Moses in the wilderness. To this Cross Christ is nailed, and, as in the Crucifixion in the Mond Collection, the blood which springs from his wounds is received into chalices by floating angels. Perugino, however, was not content with this one suggestion of the sacramental significance of his subject-matter; he underlined it, crowning the Cross with a representation of a pelican feeding its little ones on the blood which flows from its self-inflicted wounds.

In the Crucifixion in the Mond Collection, which is

[1] No. 1233. [2] Plate Z, No. 2.

Peruginesque in character, Raphael has aimed chiefly at the expression of sentiment, and at the evocation of a mood. He achieved the latter by purely artistic means, which will be discussed later, and by the power of sympathetic suggestion with which he was able to endow the four gentle figures at the foot of the Cross. Isolated and visionary, lost in the quiet dreamland of their thoughts, unconscious of each other and of the world about them, which was nevertheless in such poetic accord with their reverie, their mere presence has the power to communicate the mood by which they are swayed.

Speaking of this picture, Vasari says: "Raphael left Perugia, and went with some of his friends to Città di Castello, where he executed a Crucifixion, in S. Domenico, which no one would have believed was his, but Perugino's rather, had he not inscribed it with his name."[1]

Baron von Rumohr, who had exceptional opportunities for studying this altarpiece while it formed part of the Fesch Collection and was housed in the Palazzo Bonaparte in Rome, observed it with a more discriminating eye, and re-vindicated Raphael's share in its creation. Writing in 1831, he declares that it is transitional in drawing, in execution, and in composition, and that it illustrates the passage of *Raphael's* art from an early to a new and definite phase of its evolution; he asserts this in the face of the misleading assertion made by Vasari and Lanzi, who declared

[1] Lanzi also speaks of its exclusively Peruginesque character.

that it was impossible to detect anything in the picture which is not definitely Peruginesque.[1]

Passavant also, who was its first engraver, recognises its distinctively Raphaelesque character. "It is obvious at first sight," he says, "that this Crucifixion is by Raphael"; but remarks on the use the young Urbinate had made of his master's drawings and pictures.[2]

Morelli-Lermolieff confirmed this observation, and worked it out in detail. "I maintain," he writes, "that all the figures in this picture [*i.e.* the Crucifixion, now in the Mond Collection] were borrowed by Raphael either from cartoons or from drawings by his master, Perugino:

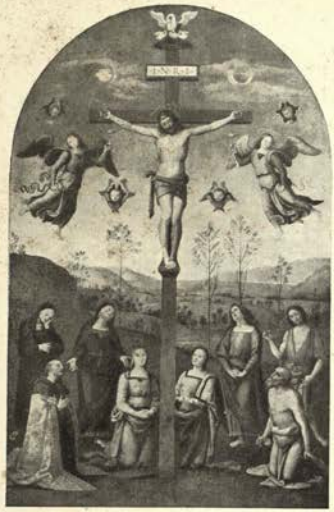
"1. The Crucified Christ is accurately copied from a drawing executed by Perugino in about 1470–75, for the altarpiece he painted for the Compagnia della Calza in Florence, a picture rich in contents. [This powerful early work shows that Pietro Perugino's art originated in the workshop of Fiorenzo di Lorenzo; the influence exercised on him by Signorelli is also very noticeable.][3]

"2. The two angels are derived from the fresco by Perugino in the Collegio del Cambio at Perugia,[4] and had also been used by him in the Resurrection [Vatican].[5]

"3. S. John is taken from a drawing used by Perugino in his Deposition executed in 1495, and now in the Pitti.[6]

[1] "Italienische Forschungen" (Berlin, 1831), II. 36 f.
[2] "Raphael von Urbino" (Leipzig, 1839), I. 63.
[3] Plate Z, No. 4.
[4] Plate ZZ, No. 1.
[5] Plate ZZ, No. 2.
[6] Plate ZZ, No. 3.

2



PERUGINO *pinx.*] [*Alinari phot.*

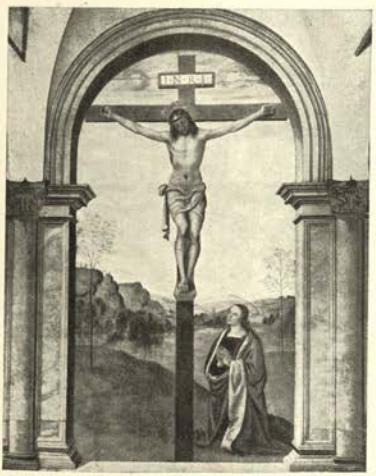
ADORATION OF THE CRUCIFIXUS.
S. Agostino, Siena.

1

PERUGINO *pinx.*] [*Alinari phot.*

CRUCIFIXUS WITH THE VIRGIN AND S. JEROME.
Accademia, Florence.

3



PERUGINO *pinx.*] [*Alinari phot.*

CRUCIFIXUS AND THE MAGDALEN.
S. Maria Mad. de' Pazzi, Florence.

4

PERUGINO *pinx.*] [*Anderson phot.*

ADORATION OF THE CRUCIFIXUS.
Calza, Florence.

1

PERUGINO *pinx.*] [*Alinari phot.*

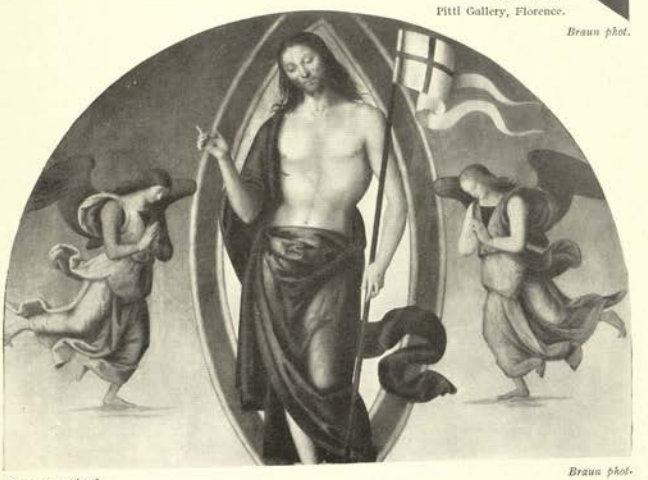
THE ALMIGHTY, WITH ANGELS.
Collegio del Cambio, Perugia.

3

PERUGINO *pinx.*]
DETAIL FROM THE ENTOMBMENT.
Pitti Gallery, Florence.
Braun phot.

4

WOODCUT IN VASARI'S "VITE."]
PORTRAIT OF DANIELE DA VOLTERRA.



Braun phot.

PERUGINO *pinx.*]
DETAIL FROM THE RESURRECTION OF CHRIST.
Vatican Gallery, Rome.

"4. Finally, the kneeling Magdalen, the Virgin, and S. Jerome are derived, with more or less important modifications, from drawings used by Perugino, some for his great fresco of 1496–97, in the cloister of S. Maria Maddelena dei Pazzi in Florence;[1] others for his Crucifixion with Saints now in the Accademia, Florence.[2] The youth Raphael, however, in his own incomparable way, modified and ennobled the figures he borrowed from his master, and animated them with an intenser spiritual life. An artist who succeeds in doing this is endowed with a far higher quality of originality than if he invented new arrangements and juxtapositions of figures, or, in other words, new compositions."

In order to understand Raphael's early work it is necessary to realise the conditions under which he worked in Perugino's studio. He entered this, not as a pupil, but as an assistant, trained in the school of Timoteo Viti; it was his duty to "lay in" large altarpieces, which were afterwards painted by Perugino, and to actually execute others of less importance from the master's design: these, like all the other pictures which left the studio, were signed by Perugino.[3]

The Crucifixion in the Mond Collection is the first

[1] Plate Z, No. 3. [2] Plate Z, No. 1.

[3] The "Coronation of the Virgin" in the Vatican, for instance, was ordered from Perugino by a Perugian family—the Addi, was always accepted as his in Perugia, and, until recently, in Rome also. No modern expert, however, doubts that it was executed by Raphael.

picture to which Raphael attached his signature, *i.e.* which he publicly claimed as his. It must therefore have been ordered from him, composed by him, and painted by him. It is, perhaps, the first milestone on the path of his career as an independent artist.

Morelli-Lermolieff's critical analysis of its morphology is instructive. He points out that the hands are modified versions of those characteristic of Perugino's and Pintoricchio's work; they differ from those of the "Dreaming Knight" of the National Gallery, which conform to the canon of Timoteo Viti, in that the palm is narrower. S. Jerome's ear is the round, fleshy, typical Raphaelesque ear, which the painter retained to the end of his career. The landscape is purely Peruginesque, a valley with a river in its midst, and low hills on either side. The draperies covering Jerome's thigh are crossed by the long oblique folds peculiar to Pintoricchio and Perugino. "In short," Morelli adds, "there is almost nothing here which recalls Timoteo. The young artist's soul, so noble, so deep, and so tender, shines out of these figures so clearly and so brightly that the thought of Perugino is but a passagery visitor."[1]

Comparison of Perugino's altarpiece in the Church of S. Agostino, Siena,[2] with Raphael's somewhat similar composition in the Mond Collection, serves to bring the distinctive

[1] Lermolieff, "Kunstkritische Studien: Die Galerie zu Berlin," Anhang, pp. 296–298 (Leipzig, 1893).

[2] Plate Z, No. 2.

qualities to which the Urbinate owes his unique position among the supreme artists of the world to the spectator's consciousness.

The first impression made by Perugino's great picture is of disturbing multiplicity; so many people and things are crowded upon the scene—eight saints, two angels, four cherubim, the sun and moon in eclipse, the Crucifixus, the inscription, the *motif* of the collection of the Blood in chalices, with its echo: the *motif* of the pelican—that it requires a humiliating effort to grasp them all, intellectually. The character of the landscape background on which the scene is relieved adds to our sense of confusion, for it consists of featureless undulations glimpsed with difficulty through a thin screen of obscuring trees. All things seem to conspire to baffle. We are aware of difficulty, and are invaded by a sense of incompetency.

To turn to the Raphael, however, is to be reassured. The great conception is intelligible at a glance; we immediately realise its dignity, and the value of its large and noble simplicity: the ease with which we do so is exhilarating; we recover confidence in ourselves.

What is the source of the different impressions made by these two compositions? Is it merely that there are fewer people in Raphael's picture than in Perugino's? or is it something so vital as the art of space- and line-composition?

Raphael was unrivalled as a space-composer. He knew how to evoke space-effects which are like balm to tired nerves,

and as mood-compelling as is music. The solemn gem-like colour, the serene, limitless, light-filled space, and the suave lines which lie behind his symbol of the Church and its children at the foot of the Cross, attune the mind of the spectator to mystic reverie; he cannot elude their spell: a spell which the pleasant every-day Umbrian landscape in Perugino's picture is impotent to exercise.

But Raphael was not only a space-composer, he was equally great as a composer in line.

Viewed solely as an arrangement in line, Raphael's Crucifixion is immediately and satisfyingly intelligible, because it is organic; it does not contain a single line which is not subservient to a decorative purpose.

Its construction is simple.

A Cross, dark and weighty, runs up its entire height; all the members of the composition are arranged in rhythmic equilibrium on either side of this dorsal column. All the figures pictured are arranged in a loose oval about the lower part of its upright beam.[1] This many-coloured garland, of which the upper curve is composed of the singularly aerial and decorative figures of the angels, is overhung by the solemn horizontal line of the arms of the Cross to which the Redeemer is nailed; this heavy level line is repeated in a lighter key, is echoed, as it were, in the parallel horizontal lines of the clouds above.

A second and smaller oval, the axis of which is horizontal,

[1] I do not of course include the figure of Christ, which, pictorially, is part of the Cross.

encloses the upper part of the Cross. It is formed by the lines of the angels' heads and wings, the sun and moon, and the inscription. Its sagging lower curve is repeated in the curve of the arms dragged down by the weight of the body of the Crucified. The clear shining space of sky left within this oval forms a sort of aureola about the emotional centre of the picture: the bowed head of Christ.

So far the picture is constructed almost entirely on one plane; the objects pictured are all in the foreground; the design is clear, but the composition lacks depth, mystery; this is given by the line of the landscape background, and the quality of its colour-perspective. Range after range of gently undulating hills embosom the blue waters of a quiet stream; beyond are luminous mountains, pale against the gleaming pallor of the horizon.

Geometrical conceptions underlie Perugino's composition also, but they are used with less mastery and tact, and therefore do not produce the same magic effect.

As a quite young man Raphael executed three altar-pieces in Città di Castello: the "Crucifixion," the "Glorification of S. Niccolò da Tolentino," and the "Spozalizio." The latest of these was the "Spozalizio," to which he affixed the date, 1504. It is now in the Brera, and is the most accomplished example of his Peruginesque work.

The tentative and immature technique of the Crucifixion shows it to have been executed two or three years earlier than

the Spozalizio, *i.e.* in about 1501 or 1502. Raphael therefore must have been about nineteen years of age when he commenced this his first monumental work.

The third picture, the altarpiece for S. Niccolò da Tolentino, no longer exists; drawings for it have survived, however, and give an idea of its composition.

Several of the well-known small undated Peruginesque pictures by Raphael may have been executed during this long sojourn in Città di Castello.

It is not known on whose initiative the young artist was invited to Città di Castello, or who gave him the large commissions he executed there.

The way from Urbino to Perugia ran along the valley of the Tiber. Città di Castello therefore lay close to his natural route when travelling from one city to the other. The dominant family there at the beginning of the Cinquecento was that of the Vitelli, who were allied with the ducal house of Urbino, and extended their hospitality to Guidobaldo when he was forced by Cesare Borgia to abandon Urbino in 1502.[1] There may be some connection between Guidobaldo's presence there and that of Raphael, for the painter's

[1] "Ce fait, que les biographes de Raphael semblent n'avoir pas remarqué, explique jusqu'à un certain point comment celui-ci se trouva si vite à son aise dans ce milieu. Il n'y vint probablement qu'après le séjour de Guidobaldo; bien plus, après que la ville, momentanément occupée par César Borgia, eut été rendu à elle-même, grâce à la mort d'Alexandre VI. (18 Août 1503)."—Müntz, "Raphael" (Paris, 1886), p. 102.

father, Giovanni Santi, who died in 1494, had been a favourite at the Court of Urbino.

It is certain, however, that the monumental framework of the Crucifixion was executed by order of Domenico de Gavaris, for this is stated on an inscription engraved on a step of the altar over which the Crucifixion hung.

This framework is still *in situ* in the Church of S. Domenico for which it was designed.

The Church of S. Domenico was built in 1395; it is an unpretentious Gothic building, consisting of one aisle only, the walls of which are unbroken by a single chapel. Isolated baroque altars are now arranged along the sides of the nave, their florid exuberance contrasting strangely with the shabbiness of the interior of the poor little edifice. The two altars near the High Altar, however, are different in style, being in the austere taste of the early Renaissance. The massive superstructures with which they are surmounted were designed to frame Raphael's "Crucifixion," and the "Martyrdom of S. Sebastian," which is ascribed to Signorelli.[1] They consist of flat grey stone arches decorated with twenty-two cherubs' heads in low relief. These are flanked by two free columns crowned by Corinthian capitals; they support an arch, the front of which is adorned with festoons of flowers and fruit, and its interior studded with rosettes and stars arranged alternately. Each of these superstructures is emblazoned

[1] This picture, now in the Municipal Gallery of Città di Castello, is in my opinion by Francesco Tifernate, of Città di Castello, an imitator of Signorelli's style, and possibly his pupil.

with the coat-of-arms of the family to whom it belonged: the framework of the Crucifixion with that of the Gavari, and the framework of the S. Sebastian with that of the Brozzi.[1]

The following inscription, now concealed beneath wooden panelling, is inscribed on one of the steps of the altar of the Crucifixion:

HOC OPVS FECIT DNICVS
TOME DE GAVARIS MDIII·[2]

From which inscription it has been concluded that Raphael painted the altarpiece in 1503;[3] but this does not follow. The stylistic peculiarities of the picture naturally lead to the supposition that it was painted some years before the "Spozalizio"; and surely the intrinsic improbability of the hypothesis that the massive architectonic stone frame was finished and placed *in situ* a year or two later is not so great as to justify one in putting aside the clear speech of the picture itself.

There is no evidence that Raphael's "Crucifixion" was provided with a predella. Signor G. Maggherini Graziani, however, is strongly of opinion that a predella must once have existed, and this because the framework of the picture is

[1] These architectonic frames were doubtless polychromatically decorated in harmony with the pictures they enclosed.

[2] G. Maggherini Graziani, "L'Arte a Città di Castello" (Città di Castello, 1897), pp. 235 ff. —Giacomo Mancini, "Istruzione storico-pittorica per visitare le chiese di Città di Castello" (Perugia, 1832), states the date given was 1504.

[3] G. Maggherini Graziani, p. 236: "Si sa con certezza che Domenico Gavari fece fare l'altare, e il dipinto, e che il compimento dell' uno, e dell' altro non può essere anteriore all' anno 1503."

considerably higher than the picture itself. The inside of the frame is 10 ft. high, and the panel only 9 ft. $2\frac{1}{4}$ in., a difference of $9\frac{3}{4}$ in. Signor Graziani is of opinion that this difference in height was equalised by a predella.

In support of this belief he refers to a statement quoted by Giacomo Mancini in 1832, from a manuscript which is no longer in existence, to the effect that a small picture by Raphael was given to a Cardinal who passed through the city in the seventeenth century. Signor Graziani believes that this Cardinal was either Cardinal Cesare Rasponi, who was in Città di Castello on the 27th October, 1668, or Cardinal Bevilacqua († 1649). He has not succeeded in finding any description of this small picture, or any account of its subject-matter.

I do not dispute the statement that a little picture, an "ornamentino, con alcune figure bellissime," may have been presented in the seventeenth century to some Cardinal on the occasion of an ecclesiastical visit to Città di Castello, or that the picture then given may have been attributed to Raphael. These facts, however, do not prove that the "Crucifixion" by Raphael was provided with a predella, and that it was that predella which was given to the Cardinal.

Graziani's opinion, however, gained supporters: connoisseurs began to look for the lost predella, and were fortunate enough to find, not the whole predella, but two small panels, which in their opinion once formed part of it,

the subjects of both of which are taken from the legend of S. Jerome.[1]

Two considerations, one turning on a question of authenticity, and the other on a material impossibility, make it difficult for me to accept this interesting hypothesis, and its corollary of attributions.

I am unable to recognise the hand of Raphael in the two little Umbrian school-pieces which are put forward as having once formed part of the predella. Neither can I accept the discrepancy between the size of the stone framework and the panel as an argument in favour of the existence of a predella.

It is true that the framework of Raphael's "Crucifixion" is nearly 10 in. higher than the picture it encloses, but it is equally true that it is also 7 in. wider than the aforesaid picture. This is intelligible, for pictures were usually connected with their stone or marble frames by a strip of gilt wood, usually ornamented; this served to connect the altarpiece with its architectonic framework.

I have examined many pictures of about the size of

[1] Their height, 8⅛ in., is an argument in their favour. See Gronau, "Zwei Predellenbilder von Raphael," in *Monatshefte für Kunstwissenschaft*, 1908, pp. 1071–1079, with reproductions.—See also "Catalogue of a Collection of Pictures of the Umbrian School" (Burlington Fine Arts Club, 1909), No. 37B. "The Martyrdom of three youths, with S. Jerome appearing in the sky to arrest the hand of the executioner.—This and the corresponding picture in the Gallery at Lisbon, formed originally two portions of the predella of the Crucifixion (belonging to the late Dr. Mond). Painted by Raphael in 1502. Lent by Sir Fred. Cook, Bart."

The inside measurement of the height of the stone framework is 10 ft.; the inside measurement of its width is 6 ft. The panel measured from inside its present frame is 9 ft. 2¼ in. high and 5 ft. 4⅞ in. wide.

this "Crucifixion" in Italian churches, pictures which are still in their original architectonic stone or marble setting, and have observed, that, whether the picture be executed on canvas, or panel, or slate, the strip of gilt wood by which it is bounded is usually about three inches wide. I further observed that this strip is usually somewhat wider below the picture, when it serves to separate it from its predella.

This strip of wood in the case of the altarpiece under discussion was evidently a little wider: $3\frac{3}{4}$ in., otherwise the panel would not have fitted into its frame.

If this strip were of the same width both above and below the altarpiece, only two inches would have been available for the predella, in the existence of which Signor Graziani believes. The existence of a predella of such dimensions attached to a picture ten feet high is unthinkable, especially if it be conceived as decorated with figures.

I am therefore unable to accept the hypothesis that the "ornamentino con alcune figure bellissime," which was presented to a Cardinal passing through Città di Castello in the seventeenth century, was a predella painted by Raphael for the "Crucifixion" of the altar of which the Gavari were patrons, which now forms part of the Mond Collection.

Raphael's "Crucifixion" was not without influence on the Umbrian painters of Città di Castello and of the surrounding country. A considerable number of pictures by Francesco Tifernate, who lived in Città di Castello at

the beginning of the Cinquecento, are preserved in the Gallery and in the churches of this little town. Some of these are still attributed to him, while others pass under the name of Signorelli.

Among the pictures by him in which the influence of Raphael is evident, I reckon a picture in the Pinacoteca of Città di Castello, which is there attributed to Raphael himself[1]; its subject is a Crucifixus supported by the Father, who is enthroned within a mandorla. Two pilgrims kneel below. The figure of Christ on the Cross is directly taken from Raphael's altarpiece.

In the same collection there is a representation of the "Creation of Eve," by an unknown artist. The two flying angels who appear in the upper part of the picture are copied from the angels who float on either side of Raphael's "Crucifixion," which is perhaps the reason why this mediocre picture also is attributed to the Urbinate.

In the gallery of the Ermitage is a triptych, ascribed to Raphael. The subject of the central panel is a Crucifixus between the Virgin and S. John, on the wings of which are the standing figures of the Magdalen and S. Jerome. According to the official Catalogue, this was painted in either 1500 or 1501: at approximately the same date therefore as the Crucifixion of the Mond Collection.[2]

[1] No. 16.

[2] "Ermitage Impérial, Catalogue de la Galerie des Tableaux," par A. Somof (St. Pétersbourg, 1909), No. 1666, pp. 108–111, with a photograph of the picture. Compare also E. Müntz, "Raphael, sa vie, son œuvre et son temps" (Paris, 1886), p. 109: "Un Christ en croix, offrant avec le précédent [the Crucifixion of the Mond Collection] la plus grande analogie."

In my opinion this triptych is neither by Raphael, nor even by one of his pupils or imitators, but by an Umbrian imitator of Perugino, who was probably unacquainted with Raphael's Crucifixion. Only one of the five figures represented is directly borrowed from another painter, viz. that of S. Jerome, and this is not taken from Raphael's Crucifixion, but from the altarpiece painted by Perugino for the Church of S. Maria della Calza in Florence.[1]

Raphael's Crucifixion hung undisturbed over the altar for which it was destined for more than three hundred years, *i.e.* from 1503 to 1818.

In 1818 it was purchased by Napoleon's uncle, Cardinal Fesch.[2]

Pains were taken that the contract, which was signed in Rome on July 11, and in Città di Castello on the following day, should be free from any legal flaw. Consent to the sale of the altarpiece was obtained from the family of the Gualterotti, the patrons of the altar, from the Dominicans of the church, and from the *Procuratore Generale* of the Order, all of whom were empowered by a special brief from the Pope to thus alienate Church property.

[1] Plate Z, No. 4.

[2] Joseph Fesch—born in 1763, died in 1839—the son of a Swiss officer, and of Maria Pietra Santa, the mother of Laetitia Bonaparte, was Napoleon's uncle. He was educated for the Church. On the outbreak of the French Revolution he became Commissary of War to the Army of the Alps. After the restoration of Catholic worship he resumed his ecclesiastical status; he became Archbishop of Lyons in 1802, and received the Cardinal's hat in the following year. After Napoleon's deposition in 1814 he lived in Rome in a palace on the Corso. On his death he left a large portion of his collection to the town of Lyons.

Cardinal Fesch bought it for the sum of 2,500 scudi (about £500), and undertook to replace it by an accurate copy of the same size as the original within the space of two months.[1]

When the Fesch Collection was sold by auction in 1845, the Crucifixion was bought for 10,000 scudi by Prince Canino, who sold it in the following year to the first Earl of Dudley, then Lord Ward, in whose gallery in Park Lane it hung for some years after his death, which occurred in 1885.

It was acquired by Dr. Mond in 1892, at the sale of the Dudley Collection, for the sum of 10,600 guineas.

[1] Adamo Rossi, *Giornale di Erudizione Artistica*, Nuova Serie, Vol. I. pp. 11–13. G. Maggherini Graziani, "L'Arte a Città di Castello," p. 242.—The copy executed by order of Cardinal Fesch is now No. 56 in the Municipal Gallery of Città di Castello.

Spagna pinx.t

Hel. Braun, Clesinger & Cie

Three Saints.

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

SPAGNA

Worked between the years 1507 *and* 1530

THREE SAINTS. [Plate 25.]

SIZE:

(each picture) 1 ft. $1\frac{3}{4}$ in. by $5\frac{1}{2}$ in.; panel.

COLOUR:

FRANCISCAN MONK:

habit: grey.
tabernacle: gilt.
ampulla inside the tabernacle: grey glass containing crimson liquid.

MAGDALEN:

dress: blue-grey.
mantle: grass-green, with pale pink lining.
sleeves: pale orange.
hair: flaxen.
nimbus: gilt.
vase: green, with orange rim.

DAVID:

dress: pale grey.
mantle: grey.
beard: grey.
crown, sceptre, and nimbus: gilt.

background throughout: dark blue niches framed in pale grey-pink.

SUBJECT:

Three Saints placed in niche-like decorative framework.

COMMENTS

These three representations of Saints are part of a series of six pictures which have been framed in two groups and arranged horizontally, although they were obviously designed to form part of the vertical decoration of the framework of an altarpiece. The second group contained the figures of S. Catherine, S. Bernardino da Feltre, and another canonised Franciscan.

The canonised Franciscan monk in the picture in the Mond Collection is probably S. Bonaventura, known as the Seraphic Doctor, who was born in 1222, in Tuscany; entered the Order of S. Francis in 1243; studied in Paris at the University, at which he took his degree with S. Thomas Aquinas in 1255, and where he was appointed lecturer. He succeeded John of Parma as General of the Franciscan Order in 1256, and was sent as Papal Legate to the Council of Lyons, where he died while the Council was still sitting. He was canonised in 1482. Sixtus V. granted him the rank of fifth Doctor of the Church in 1587. He distinguished himself by his learning, his unfeigned piety, his mysticism, and his holiness. His most celebrated treatise is on the doctrine of Transubstantiation, hence, probably, the ampulla of Sacred Blood placed in his hands by the artist.

I do not know where the three other little pictures which completed this series are now. They were in the Earl of Dudley's possession, together with the three now in the Mond Collection, and were then attributed to Raphael, under whose name they had been engraved in "L'Ape Italiana delle Belle Arte" in 1835. Waagen, however, and Crowe and Cavalcaselle attributed them—correctly, I believe—to Spagna, who must be reckoned among the best of Perugino's pupils and imitators.

GENGA

Born 1476; *died* 1551

CORIOLANUS WITH VOLUMNIA AND VETURIA.

[Plate XXXVII.]

SIZE:

4 ft. $\frac{1}{2}$ in. by 4 ft. $1\frac{1}{4}$ in.; fresco, transferred to canvas.

COLOUR:

VOLUMNIA:

dress: dark green, with white border.
mantle: blue, lined with cloth of gold.

VETURIA:

dress: green and gold brocade.
mantle: pale grey violet.
hair: golden brown.
sandals: gold.

WOMAN ON THE EXTREME LEFT:

dress: white.
mantle: red.
kerchief covering her head: brown.

CORIOLANUS:

hair: auburn.
armour: pale blue, richly decorated with gold.
leggings: pale scarlet, richly worked with gold.

WARRIOR LEANING ON LANCE:

armour: red leather, richly worked with gold.

CHILD IN THE FOREGROUND:

flesh-tints: blond.
mantle: blue-green, gold high-lights.

foreground: light green.
landscape: pale.
background and sky: blue-grey.

SUBJECT:

The legendary scene in which Coriolanus is persuaded by Volumnia, his mother, and Veturia, his wife, to spare his native city, Rome, against which, incensed by the concessions made to the Plebeians, he has marched at the head of the Volscian army. Coriolanus is represented as attended by a group of warriors.

Veturia is accompanied by her two children, one of whom recognises his father and runs towards him, and by a group of Roman ladies.

In the middle-distance are parties of men in ardent discussion, and men on horseback.

The Volscian camp lies in the middle-distance; and in the distance, separated from it by the Tiber, rises the city of Rome.

COMMENTS

This incident was a popular subject with the painters of the fifteenth and sixteenth centuries, largely because it was so admirably adapted to serve as the imaginative basis of a heroically conceived family group, such as histrionic Italy loved.

It was better adapted to this purpose than another classic legend occasionally put to a similar use, viz. the Family of Darius before Alexander, in which the ladies of the house were placed in a position which may well have been wounding to their *amour propre*: this is apparent in Paolo Veronese's splendid representation of the proud women of the Pisani family.[1]

Veturia and Volumnia, on the contrary, are allotted the proud rôle of the saviours of their country. Valerius Maximus —whose history was the mine from which the Renaissance painter, or his patron, frequently drew his literary raw material[2]—underlines the political importance of the part played by these noble women, who succeeded where the representatives of the Senate and the Embassy of Priests bearing the sacred emblems had failed.

Although this picture is conceived chiefly from the point of view of decorative portraiture, the artist has been at pains to keep its historical subject-matter also before the mind of the spectator. The fortified town of Rome rises in the background, and the camp of the Volscians in the middle-distance. The four long-bearded men clad in voluminous and stately draperies who pass near the camp may represent the unsuccessful deputation of the Roman *Sacerdotes*, who failed to deflect Coriolanus from his purpose.

The history of this fresco is fully documented; it can

[1] National Gallery, No. 294.

[2] "Valeri Maximi Factorum et Dictorum Memorab.," Lib. V. chap. ii. 1.

be traced back unbroken to the time, four hundred years ago, when the picture first shone, in all the freshness of new paint and gilding, on the walls of the Petrucci Palace.

Vasari, who was personally acquainted with Genga, and therefore presumably well informed, gives the following account of the painter's activity in Siena. "Having gone to Siena," he writes, "Genga remained there *years and months*, with Pandolfo Petrucci, in whose palace he decorated many rooms; which decorations, being excellently drawn and charmingly coloured, deserved to be seen and praised by all the Sienese, and more especially by the aforesaid Pandolfo; by whom indeed Genga was always highly esteemed, and treated with infinite benevolence."[1]

Pandolfo Petrucci, who had placed himself at the head of the little state of Siena, and who aimed at being a patron of the fine arts like Lorenzo dei Medici, whom he took as a model, lived in the family palace[2] in the little Piazza S. Giovanni, near and below the Duomo. It was built in 1508 by Giacomo Cozzarelli, in the Early Renaissance style, and was decorated by Genga, who is reported by local authorities to have remained in Pandolfo's service until the death of the latter, in 1512. Genga's work in the Petrucci Palace cannot therefore have been executed before 1508, or much after 1512.

[1] Vasari, "Vite," VI. 316: "Dopo andato a Siena, vi stette appresso di Pandolfo Petrucci anni e mesi; in casa del quale dipinse molte stanze, che per essere benissimo disegnate e vagamente colorite meritorno essere viste e lodate da tutti i Senesi, e particolarmente dal detto Pandolfo, dal quale fu sempre benissimo veduto ed infinitamente accarezzato."

[2] This still exists.

The fresco under discussion formed an integral part of the mural decorations of a hall or audience chamber, the ornamentation of which consisted of a cycle of representations of heroic classic subjects, enclosed and connected by the large swinging curves of rhythmically disposed conventional foliage, interspersed with birds, animals, and scrolls bearing mottoes or inscriptions. This architectonic decoration was executed in fresco, combined with richly painted, or gilt, raised stucco. A series of cannellated Corinthian pilasters in low relief, and decorated with arabesques, ran round the lower part of the room. The ceiling also was adorned with subject-pictures enclosed in floral designs, interspersed with birds, animals, and scrolls in coloured fresco and gilt stucco.[1]

The splendour and brilliancy of the decorations of this sumptuous reception room, which may be called the "throne room" of the Sienese "Magnifico," must have been on a par with those of the celebrated Libreria of the Duomo, which Pintoricchio adorned at the same time, and, apparently, in a somewhat similar manner with richly set subject-pictures separated from each other by pilasters.

These mural decorations were intact until 1844, when six of the subject-pictures alluded to were carved out of the walls they adorned, and transferred to canvas, a dangerous process to-day in spite of greatly increased mechanical

[1] Guglielmo della Valle, "Lettere Sanesi sopra le Belle Arte," Vol. III. pp. 319 ff. (Rome, 1786).

facilities, and one which was almost inevitably disastrous then. They were acquired by a French sculptor, and were finally scattered over the face of Europe. The "Coriolanus" came to London, passed after the course of some years into the Barker Collection, then into the Leyland Collection, and, finally, on the dispersion of the latter, into that of Dr. Ludwig Mond. Two of its companions, "The Triumph of Chastity"[1] and "The Return of Ulysses to Penelope,"[2] are now in the National Gallery. Two others, "The Flight of Aeneas" and a picture representing the ransoming of two prisoners, the literary source of which is doubtful, are in the Municipal Gallery of Siena. A sixth is in the Strasburg Gallery. Two frescoes which are said to have been irreparably injured were left *in situ*, but whitewashed. All these pictures resemble each other in style, and have the same dimensions.

It is difficult to do justice to the decorative quality of these frescoes now that they have been torn out of the hall of which they were important features, and shorn of accessories designed to give them a harmonious background, and one very different from the setting of gilt rectangular frame and plain wall which is their present fate.

Genga was a true son of the Italy which was the mother of the Baroque in his feeling for line, and in the quality of the ornament which attracted him. This is exemplified in the fresco now in the Mond Collection in the

[1] No. 910. [2] No. 911.

exuberant decoration of cuirasses and helmets, in the slashed, embossed, and embroidered borders of boots and sandals, and in the richness of figured brocades. The union of affectation of pose and this profusion of inorganic ornament, with a certain heaviness and structural clumsiness in the rendering of the human form, should bid them pause who attribute this composition to the austere and virile Signorelli, to whom the entire cycle of pictures from the Petrucci palace has been attributed, notwithstanding the express assertion of Genga's personal friend, Vasari, who had every means of knowing the truth.

Mancini[1] accuses Vasari in so many words of having committed the gross error of mistaking the work of Signorelli for that of Genga, adding that the Aretine would not have committed so crass a blunder, had he been familiar with the forms of the letters of the Greek alphabet; for Signorelli —so he asserted—had signed his work, not in Latin, but in Greek characters, and had placed this signature, not on a picture, but on some decorative accessory. He seems to have ignored the fact that Vasari put his name to his frescoes in the Sala Reggia in the Vatican in irreproachable Greek, a tribute I cannot pay to the inscription ascribed to Signorelli, which, if Mancini copied it correctly, ran as follows:

ΛΟΥΚΑΣ Ο ΚΟΡΙΤΙΟΣ ΕΓΟΘΕΙ (*sic*).[2]

[1] Quoted by Guglielmo della Valle, "Lettere Sanesi," Vol. III.

[2] Signorelli never signs himself "Koritius," but always "Cortonensis," after his native town: Cortona. Virgil occasionally calls Cortona "Corythus," and it is probably from this "Corythus" that the word "Koritios" was arbitrarily derived.

This apocryphal inscription, or signature, probably dates from a time subsequent to the determination of the owners of the Petrucci frescoes to "capitalise" their possession; in the absence of data, however, it is useless to speculate on its origin.

Signatures are at present associated with the "Coriolanus" in the Mond Collection and with the "Triumph of Chastity" in the National Gallery. There is nothing surprising in the circumstance that certificates of paternity, in the form of signatures, calculated to enhance their monetary value, should have been added to the faded frescoes cut out of the Petrucci palace in 1844, and exposed for sale. The speculators who managed this affair were correct in thinking that the names of Signorelli and Pintoricchio were better known to "northern barbarians" than was that of Genga, and that pictures to which they were attached would command a better price than would pictures attributed to Genga.

Genga himself, moreover, had played into the hands of those who were robbing him of his creations, and had made the deception easy. Like Peruzzi and Bramante, he was an architect in the first place, a painter and decorator as an after-thought. Like Peruzzi and Bramante, the painters, Genga, the painter, was an eclectic: he studied painting first under Signorelli, and then under Perugino, making the very different styles of these two Umbrian painters his

own; painting sometimes in the one, sometimes in the other; always, however, "with a difference," his Peruginesque work being touched with incongruous reminiscences of Signorelli, and his Signorellesque work with a still more incongruous reminiscence of the sweetness and affectation of Perugino. He also imitated Pintoricchio.

It is this hybrid quality of his work which has made it possible for it to pass under names greater than his, and even to hang under them in a Gallery of such deserved repute as the National Gallery.

His art, however, has a personal note, and is readily distinguishable from the work of his masters, and also from that of their other disciples. It differs strikingly from that of Signorelli, with which it is nevertheless confused; his colouring, which is peculiar to himself, is gay and very light in key, whereas that of Signorelli is deep in tone and saturated. When he consciously painted in Signorelli's manner, he carried the forms and movements he imitated to the verge of caricature: conceptions born of his master's Titanic vitality became inflated and rhetorical in his hands, for his was an essentially tender and sentimental temperament, with a natural tendency towards the fantastic and charming. When, however, he follows his own inspiration, or, as here, re-states a Signorellesque conception in terms of his own temperament, his gay and decorative work has a charm of its own.

Those who approach the "Coriolanus" of the Mond Collection with the hope of communing with one of the

most virile and exhilarating as well as one of the tenderest of Italian artists, court disappointment. If they accept it, however, as the work of Genga, they will find all for which they have a right to look—viz. decorative colour, and naïve rhetoric.

My conviction that this fresco is by Genga is in no way affected by the signature, "LVCAS · ORTONS," inscribed on a scroll placed beneath the boy in the foreground; and this for two reasons—firstly, because the style of the picture puts that attribution out of the range of credibility, and also because there is considerable evidence showing that the inscription in question is not genuine.

I have said that a similarly dubious signature is attached to one of the two frescoes belonging to the same cycle now in the National Gallery—viz. to "The Triumph of Chastity."

We have seen that the connoisseurs of the time of Mancini, who were anxious to attribute the entire cycle of subject-pictures then *in situ* in the hall of the Palazzo Petrucci to Signorelli, were unable to find anything to justify their opinion except an apocryphal signature in Greek characters, hidden among the volutes of the conventional foliage in the midst of which the pictures were set.

Is it possible that signatures as large and legible as those which grace the foregrounds of two of the three pictures in England should have eluded their careful search?

Crowe and Cavalcaselle[1] assert that the "Coriolanus" now in the Mond Collection bore the signature "Coritius" while in that of Mr. Barker. This has been changed since, and converted into "Cortons."[2] The earlier form "Coritius" must have been the arbitrary invention of the Italian "restorer" of the middle of the last century. In those days the convenient books in which the forms of genuine signatures are reproduced, and which are now in everybody's hands, had not appeared.

The actual letters of the inscriptions on the pictures in question in the National Gallery and in the Mond Collection have not that precision common to all genuine Renaissance signatures. Neither do I know of any examples of the placing of genuine signatures on scrolls flung on the ground like dry leaves destined to be the sport of the winds.

[1] See German edition of the "History of Painting," IV. 18.
[2] Before the fresco came into Dr. Mond's possession.

BOLOGNESE AND FERRARESE SCHOOLS

FRANCESCO FRANCIA

Born 1450; *died* 1518

VIRGIN AND CHILD WITH ANGEL. [Plate XXXVIII.]

SIZE:

1 ft. 11½ in. by 1 ft. 5¾ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: brilliant, warm, enamel-like.
dress: cherry-colour, with gold border.
chemisette: white.
mantle: gentian-blue, lined with grass-green; gold edge.
hair: orange-chestnut.
veil covering hair: white, transparent.

CHILD:

flesh-tints: luminous, enamel-like, and warm.
hair: straw-colour.

ANGEL:

flesh-tints: luminous, warm.
hair: yellow-orange.
dress: blue-grey, embroidered with yellow and scarlet, tied over white by scarlet ribbons.
wings: buff.

vase: orange-brown with gilt ornaments.
cherries: crimson; leaves: dark green.

balustrade: orange-brown.
curtain: crimson and orange.
landscape: foreground: brown-green; high-lights: yellow; distance: grey-blue.
sky: clear grey-blue, light on the horizon.

The following inscription is placed on the balustrade:

OPVS FRANCISCI AVRIFICIS
MCCCCLXXXXII

SUBJECT:

The Virgin, seated between a drawn curtain and a low balustrade, supports the Child, who stands upon her knees, his eyes fixed in thought, his right hand raised in benediction of a vase containing crimson cherries, which is presented him by an angel. The eyes of this angel, however, are not bent on him, but are raised heavenward, as if in prayer.

On the right is a glimpse of landscape background.

COMMENTS

The balustrade behind which the Virgin sits, perhaps the most frequently used of the symbolical accessories of the Madonna, is, as always, an abbreviated representation of either the wall enclosing the Hortus Inclusus, or of the narrow sides of the well-head, or Fons Signatus,[1] both

[1] See Plates XV. and L, in which the Fons Signatus is represented in its entirety, and pp. 258–262.

symbols, inherited from Mediaeval art, which embody the idea of the virginity of the Mother of the Redeemer.

The curtain behind the Virgin, which stands in Classic and Mediaeval art for either a sanctuary or a room, suggests the idea of the Madonna as the Temple of the Son of God.[1]

To these symbols, of frequent occurrence in representations of the Virgin and Child, another is added here: crimson cherries, offered not on a plate, but in a chalice-shaped vase, by an angel who presents them with the solemnity of one who performs a ritual act. The expression of his face is significant: it is that of one in whom wonder is overshadowed by apprehension.

These cherries, like the Apple in the "Virgin and Child" by Giovanni Bellini,[2] are the dramatic centre of this composition: the angel presents them with shrinking awe; the Child, about whose head shines the prophetic cruciform nimbus, turns his face towards the worshipper kneeling at the foot of the altar over which this picture was designed to hang, and stretches his right hand in benediction towards the vase, over the edge of which the cherries droop like drops of congealed blood. The Virgin also looks down; she is wrapped in serene contemplation of the Mystery for which the cherries and the chalice stand: that of the Incarnation and Passion taken in connection with the Eucharist.[3]

[1] See p. 87.

[2] Pages 88–92, Plate II.

[3] "Hic est enim calix sanguinis mei novi et aeterni testamenti; mysterium fidei; qui pro vobis et pro multis effundetur, in remissionem peccatorum."

The cherry is a symbol of not infrequent occurrence. It is often used, either alone, or interwoven with apples, pomegranates, and gourds in the emblematic wreaths which the painters of Murano, Crivelli, and other North Italians associate with their representations of the Virgin and Child.

Sometimes the Child is represented as standing with cherries drooping from his tragically uplifted right hand; they fall from his palm like drops of blood: for instance in the "Madonna and Child" by Speranza in the Brera,[1] and in the so-called "Madonna of the Cherries" by Titian in Vienna.[2]

In a representation, in the Berlin Museum, of the parting of Christ from the Virgin before the Crucifixion, by Lotto, a large spray of naturalistically treated cherries occupies the foreground; the presence of these cherries was intended by the artist to evoke the idea of the Passion, of the shedding of the blood of Christ, in the mind of the worshipper. But when Francia associated them with a chalice he enlarged their significance, and used them to commemorate the mystic fruit of the Passion: the Eucharist.

This picture is generally interpreted as an example of domestic genre. Such an interpretation is negatived by the clear speech of the picture itself, and by the regulations of the Church, in which the very limited subject-matter proper to altarpieces is strictly defined.[3]

[1] No. 161. [2] No. 436. [3] Page 83.

The picture in the Mond Collection bears the date 1492. The earliest dated picture by Francia is the large altarpiece painted for the Church of the Misericordia and now in the Pinacoteca of Bologna, which, like the picture here, is signed:

OPVS FRANCIA AURIFICIS,

and bears the date

MCCCCLXXXX.

Francia was born in 1450, and is stated by Vasari [1] to have worked in his youth exclusively as a goldsmith. These two pictures, painted when he was over forty years of age, are the earliest of his known signed works. Crowe and Cavalcaselle are of opinion that the last figures of the date inscribed on the altarpiece now in the Gallery of Bologna have been effaced, and that it should run: MCCCCLXXXXIIII. Be this as it may, whether it were painted two years before the little altarpiece in the Mond Collection, or two years after its execution, the fact remains that these two pictures are among Francia's earliest paintings, and represent one and the same phase of his artistic career.

The pose of the Madonna is identical in both. The two pictures, however, differ so distinctly from each other in the matter of accessories, that neither can be considered a copy of the other.

[1] "Vite," III. p. 537.

Although Francia seems to have learned to paint from Lorenzo Costa, his art is essentially independent. As Morelli-Lermolieff justly observes, Francia had a finer feeling for line than had his Ferrarese master, a better knowledge of the human form, and succeeded in giving his heads a deeper and nobler expression.[1]

[1] "Die Galerie Borghese," p. 286.

MAZZOLINI

Born 1481 ; *died* 1528

THE TRIBUTE MONEY. [Plate 26.]

SIZE:

11½ in. by 8 in. ; panel.

COLOUR:

CHRIST:

flesh-tints : blond, rosy.
hair : auburn.
nimbus : gilt.
dalmatica : deep rose-colour.
mantle : deep blue.

PHARISEE OPPOSITE CHRIST:

hair : grey.
dalmatica : pale plum-colour.
over-garment : pale blue.
hooded cape and long mantle : orange, heightened with gold.

general colour of the crowd : orange, blue, grass-green, white, grey, etc. : a rich gay colour-chord. The flesh-tints throughout, those of Christ excepted, are of the hot brown-red characteristic of Ferrarese paintings. The nimbi of Christ's disciples are gilt.
architecture on the right : light brown-grey.
landscape : green ; distance : blue.

clouds: blue.
sky: translucent, primrose-colour.

SUBJECT:

Christ stands in speech with three Pharisees, all of whom address him at once with the vehement gestures which are still common among the *petite bourgeoisie* of Italy. One of them, who wears a dress resembling that of a priest, holds a coin in his outstretched hand. Behind Christ stand four of his disciples, who watch the progress of the incident with interest. So also does the variegated crowd which presses about the chief actors in the scene to hear their words.

In the middle distance is an open glade, across which ride horsemen with attendants on foot. Beyond it is woodland, and a group of high buildings dominated by a feudal castle. On the top of the hill beyond is a similar castle, and, on the left, blue distant mountains, silhouetted against a primrose sky barred with heavy blue clouds.

COMMENTS

During the reign of Alfonso I. d'Este, Duke of Ferrara, the husband of Lucrezia Borgia, Ferrara played the rôle of the anvil on which Popes and Emperors beat out their contradictory purposes: Julius II. and Leo X. on one side, Maximilian and Charles V. on the other. It was frequently difficult for the ruler of the little state to steer

Mazzolini pinxt

Hel Braun, Clément & Cie

The Tribute Money

COLLECTION OF Dr LUDWIG, MOND, F.R.S., LONDON

a safe course between the Scylla of the Papacy and the Charybdis of the Empire. Alfonso declared his guiding principle on his coins, which he stamped with the saying, in Latin: "Render unto Caesar the things which are Caesar's; and unto God the things that are God's" (Matt. xxii. 21). He commissioned Titian also to give pictorial expression to this aphorism, which he did in the celebrated "Tribute Money," now in the Dresden Gallery.

The small carefully executed rendering of the same subject by Mazzolini in the Mond Collection probably also illustrates the legend inscribed on the Ferrarese coinage, and may have been designed to hang in some small room in which public business was transacted.

Characteristic of Mazzolini, whom Morelli-Lermolieff has called the "glow-worm of Ferrara," is the gay and variegated colour-scheme in which this picture is painted, a scheme in which grass-green, orange, and ultramarine are of frequent occurrence; characteristic also are the minute execution of decorative accessories, and the crowding together of the figures in the foreground. The green landscape background is treated in the brilliant Ferrarese manner; the foliage glitters with sudden gleaming lights.

GAROFALO

Born 1481 ; *died* 1559

A SACRIFICE TO CERES. [Plate XXXIX.]

SIZE :

4 ft. 5 in. by 6 ft. 1 in. ; canvas.

COLOUR :

PRIEST :

flesh-tints : warm, bronzed.
hair and beard : gleaming blue-grey.
mantle : crimson, with gold edge, lined with a glittering green-blue.

CAMILLUS (POURING LIBATION) :

flesh-tints : warm, golden, grey in the shadows.
hair : red-gold.
draperies : blue-white.
amphora : blue-grey.

DANCING SHEPHERD :

flesh-tints : warm, golden.
tunic : brown-yellow, with brilliant high-lights, brown in the shadows.

INFANT :

flesh-tints : blond, gleaming.
hair : blond.
floating draperies : orange, low in tone.

CERES:

flesh-tints: cool, golden, luminous, with pearly grey shadows.
hair: yellow-brown, the colour of ripe corn.
mantle: lemon-yellow.

POMONA:

flesh-tints: sunburnt, swarthy, low in tone.
chemisette: a brilliant white.
shirt: citron-green.
bodice: crimson.
head-dress: white, blue-grey in the shadows.

daemon: red-brown, low in tone.
altar: stone-grey.
goat's head (the sacrifice): golden brown.
landscape: foreground: brown; middle distance: golden brown; distance: grey-blue.
sky: veiled on the horizon by warm stratified clouds, blue-grey at the zenith. On the right floats a large luminous cumulus cloud.

Inscribed on the altar:

MDXXVI · AG(OSTO).

SUBJECT:

The centre of this composition is occupied by a representation of a sacrifice. A grey-bearded priest in voluminous draperies lays a steadying hand on the horns of a goat's head laid on an altar, while a golden-haired youth, nude but for a wisp of white

drapery gathered about his loins, drenches it in a plentiful libation of red wine; this he pours from an amphora resting on his shoulder, which is so large that he has to support it with both hands.

About this central group are gathered representations of the seasons. To the right a fair, blond, vivid infant, new-born to life and joy, a very embodiment of young delight, runs on to the scene, his draperies fluttering and inflated with the speed of his course. Still farther to the right, and in front of the gnarled stem of an old cypress tree, is a young shepherd blowing with distended cheeks on the double flute, capering wildly the while, in the exuberance of youth and rude health, to the lilt of his own music. These two figures incarnate the idea of youth, and of young, animal "joie de vivre."

To the left of the sacrifice are the corresponding figures of two women: the one, young, undraped, and in the prime of life, her supple luminous body relieved against the light floating masses of her corn-coloured hair, and against the gay lemon-coloured draperies which flutter lightly about her; the other, an elderly woman in the autumn of her days, with swarthy sunburnt limbs glowing darkly against the characteristically Ferrarese brilliancy of the white, crimson, and grass-green of her dress. She carries a wicker-basket overflowing with fruit—apples, grapes, and pomegranates—on her head, which is swathed in white folded linen, the shadows of which are definitely grey-blue. The younger

woman holds a reversed torch in both hands, the flame of which beats earthward. „

Behind and between these women lurks a short, earth-coloured, gnome-like being, with the large head and melancholy eyes of a dwarf; a serpent is entwined about his right arm.

These figures are arranged in a frieze-like manner in the foreground of a sunny upland landscape, at the foot of which lies a wide and opulent plain.

COMMENTS

The subject represented is obviously a sacrifice of thanksgiving. The picture is a paean of praise to the Gods for the gifts of the fruit-bearing earth: wine and delicious life-sustaining fruits.

The figures, the priest and the Camillus excluded, personify spring, summer, and autumn, the seasons rich in promises and gifts.

The eager joyous child personifies the new solar year, freshly awakened from its winter sleep. The rude, dancing, flute-blowing shepherd boy embodies the exuberant vitality of spring, the season of boisterous winds, bursting buds, rising sap, and of the birth of lambs and kids.

The beautiful nude woman, with her golden limbs, corn-coloured hair, and fluttering draperies, is Ceres; in this figure the artist has incarnated the idea of summer, ripe corn, and hot sunshine pouring its warmth on the grateful,

welcoming earth. Close to her is Autumn (Pomona), bearing the rich fruits of harvest; and between them the daemon—standing for winter perhaps, the southern winter, during which the seed, lost to sight in the dark embrace of the earth, is nevertheless vivified by the light of the sun, not only that which pierces the soil directly, but the pent-up stored rays of summer; or personifying, perhaps, the mysterious forces which labour in the dark womb of the earth, converting bare seeds into verdure and fruit. In his hands he holds the serpent—emblem of the earth and of eternity.

The types represented are familiar to the student of Garofalo. He will recognise the features of the Virgin Mary in those of the "matrona" Ceres; and it is characteristic of the Renaissance that this coincidence harboured no offence. The Pomona is a S. Anne, and the joyous New Year a little S. John, without his garment of sheepskin.

Evidently Garofalo's *répertoire* of types was not large.

These seven figures are placed one beside the other along the foreground in such a manner that each is seen in its entirety, none being impinged on by the other, and this notwithstanding complete freedom of gesture and the swing of draperies. Evidently, therefore, this picture was either composed in conscious obedience to the laws of classic design, or it is a Renaissance version of a classic relief.

Fortunately we are in a position to decide between these two alternatives, for not only have we the text which Garofalo

was commissioned to illustrate, but the drawing by which it was accompanied. Both are to be found in Fra Francesco Colonna's "Hypnerotomachia Poliphili," which appeared in Treviso in 1467, and was republished in Venice in 1499. It contains a description of a classic relief, together with a drawing of it.[1] Garofalo has followed both of these closely, transfiguring the rude woodcut, however, into a great decorative composition, as splendid in colour as it is scholarly in drawing.

The passage to which I refer is written under the heading: "Polia persuades Poliphilo to examine the ancient inscriptions in a ruined temple." The text itself runs as follows:

"After I had read and re-read these two epitaphs, a task which afforded me exquisite pleasure, behold, my eye fell on a storied sarcophagus, to which I betook myself without delay.

"On the front of the panel an altar was represented . . . upon which, admirably rendered, lay the head of a goat, one of the horns of which was held by an old man, whose hair was twisted and dishevelled after the manner of the ancients; his naked body was covered by a pallium, which was flung over the right shoulder, passed under the left arm, and, thrown back again over the right shoulder, hung down his back.

[1] My attention was drawn to the text and drawing, which are the inspiration of this picture, by Miss A. Cameron Taylor.

"Near him stood one clad in goat-skins, one of which hung in front of him and another down his back; the feet of these two skins were knotted together on his shoulders, while the other feet hung down in front; the rough side of the skin was turned inwards.

"He was girdled with twisted twigs, or rather with

a garland of vine fronds, from which the leaves had not been stripped. He blew with distended cheeks on the rural double flute, and leaned against the thick stem of a mighty cypress, all hollow with age, with large gaping fissures, and dense but irregularly distributed masses of foliage. His hair was curly, and intermingled with leaves.

"Between these two was a naked dancing boy.

"On the opposite side was one who bore an earthen-

ware vessel on his strong shoulders, and poured the juice of the vine from its inverted mouth on to the head of the horned beast.

"Close to him was a lady [matrona] with flowing hair, who, like the wine-bearer, was naked. . . . In her hand was a torch with the lighted end turned downwards. Between these two was a boy-satyr, who held a twisted serpent in his hand.

"Beyond them came an old countrywoman, her nude body robed in flying draperies, but girdled at the waist; upon her head, which was swathed in cloths, she bore . . . a wicker basket full of fruit and leaves, and in her hand a slender vase with an oval mouth. These figures were sharply and admirably carved."

Unfortunately the description breaks off abruptly here. Poliphilo's thoughts were diverted from the relief by a romantic vein of thought which has no connection with it, and which, therefore, we need not pursue.

The accuracy with which Garofalo has followed this description, even in such a detail as the dress of the shepherd, is noteworthy.

We know from the correspondence of Isabella d'Este, and from other sources, that when an art-patron ordered a representation of a secular subject he probably destined his picture to decorate a given spot in a given hall, or room, in his palace. Its subject-matter was usually carefully

selected with reference to the use to which that room or hall was put, and the cycle of ideas already embodied in its pictorial decorations; one type of composition being considered suitable to the decoration of halls destined to the transaction of public business, another to that of those dedicated to the reception of guests, and yet another to that of rooms intended for private use—such as Isabella's "camerini"—in which the master of the house permitted himself the untrammelled expression of his personal tastes.

Before an important picture of this character was actually ordered, the wits and scholars of a household were frequently called in council; after much discussion a subject was selected, its source being usually a passage from a popular classic author, but sometimes a "concetto" formed by a court poet, or learned friend; then—in Isabella's case at any rate—a sketch would be made by some clever amateur, in which the nebulous idea floating before the mind's eye of the Maecenas was embodied; the dimensions of the space to be decorated were measured, and the conditions of lighting noted. Finally, all these items of information were communicated to the painter, and the picture ordered.

The choice of the subject represented by Garofalo in the picture now in the Mond Collection is intelligible, for the princes and magnates of Ferrara encouraged the cultivation of the alluvial plains of their fertile dominions, which almost reached to the birthplace of the prince of

bucolic poets, Virgil. Garofalo's Ceres, however, is not the Demeter of the ancients, but rather the "goddess of cultivation, and of tended fields," as Vasari calls her in his description of the gala festivities in which Florence celebrated the marriage of Francesco de' Medici with Giovanna d'Austria.[1]

Like Florence, Ferrara was proud of the highly cultivated lands in the midst of which she was enthroned.

This picture, which Morelli-Lermolieff describes as one of the most excellent of Garofalo's works,[2] was acquired, under the name of "A Greek Sacrifice," in 1892, at the sale of the pictures collected by the first Lord Dudley, by whom it had been bought in 1867, when the Marquis of Salamanca's collection was dispersed.

[1] VIII. 525.

[2] "Die Galerien zu München und Dresden" (Leipzig, 1891), p. 191.

DOSSO DOSSI

Born about 1479; *died* 1542

ADORATION OF THE MAGI. [Plate XL.]

SIZE:

11½ in. by 3 ft. 6 in.; panel.

COLOUR:

VIRGIN:

flesh-tints: luminous, warm, with a slight tendency to the brick-red characteristic of Dosso.

hair: chestnut, interwoven with a blue ribbon which is bound across the brow.

nimbus: yellow, with sparkling rim.

dress: rose-colour, with silvery high-lights.

mantle: deep grey-blue, with broad gleaming high-lights, edged with a gold border (actually executed in yellow paint); lining: golden green, like that of an unripe citron.

CHILD:

flesh-tints: very luminous.

hair: warm, chestnut.

nimbus: cruciform, yellow handled so as to produce the effect of gold.

JOSEPH:

flesh-tints: warm, sunburnt.

hair: white, with gleaming lights.

dalmatica: plum-colour, with grey high-lights.
mantle: a tawny orange, low in tone.

FIRST MAGE:

flesh-tints: warm, low in tone, the face dark against the gleaming gold-green of the shoulder of the Mage beyond.
hair: light brown, touched with white.
dalmatica: a saturated crimson, edged with gold.
mantle: straw-colour, edged with gold; crisp satin-like light and shade.

SECOND MAGE:

draperies: pale, gleaming, golden green.
turban: white, barred with dark blue and gold; gleaming gold fringe.

THIRD MAGE:

flesh-tints: warm, with the tendency to the brick-red characteristic of the school of Ferrara.
dalmatica: grass-green.
mantle: a rosy crimson like that of the Virgin's dress, with broad high-lights; gold (yellow) embroidered edge.

PAGE:

hose: pale buff, slashed with vermilion.
mantle: grey-blue, almost slate-colour.
cap: vermilion.

horses and figures in armour: dark brown and grey; brilliant flickering high-lights.

two figures in the middle distance (left): draperies: crimson-orange.

sky: pale angry orange-red, slate-colour above.

cloud: a livid grey-blue, warmer towards the horizon.

portent: brick-colour; lemon-yellow at the point of highest incandescence.

landscape: mass of foliage (left): citron-green and yellow-brown; foreground: brown, passing into green; middle distance: pale green, with creamy high-lights.

SUBJECT:

The Adoration of the Magi.

COMMENTS

This strangely illuminated, passionately coloured scene is characteristic of the fantastic and poetic Dosso, who, like his friend Ariosto, dreamed romantic dreams, in which recollections of pagan myths and of the legendary exploits of Christian chivalry were fused and transfused into something ardent and novel, something noble, but eerie with the unearthly glamour of supernatural things.

We are first aware of noble figures, coloured like precious stones, and glimpsed—as if by the sudden passing light of torches, or by the glare of some flaring conflagration—against the colour-saturated darkness of dense foliage and storm-cloud.

A warm romantic atmosphere, as of the Arabian Nights,

blows about us. We tread enchanted ground. Breathless we await a marvel.

Is it night or day? We know not. We know that it is very dark; that thick shadows lie like pools of black water about the feet of personages who glitter like jewels seen in an unearthly light; that leaden storm-clouds blow up apace, drawing a dense veil over an angry brick-red sky, upon which a pale tree, bent by the driving wind, is silhouetted, and over the white gleaming pinnacles and crenellations of a feudal castle; and that in the midst of this ominous scene hangs the tempest-attended portent: an angry incandescent ball, which floods the earth with its lurid radiance.

We are in the presence of the supernatural. We feel the terror of it in the sinister light which blanches the middle distance, in the rising wind, lowering sky, and swift on-coming darkness.

But the gleaming figures in the foreground, all unconscious of the agitation of nature, are living through what to some of them is the supreme moment in the drama of their lives.

The kings from the East have arrived at the goal of their long miraculously-led pilgrimage. Their horses, grey and brown, with riders in gleaming armour, and a slate-coloured Giorgionesque page in a vermilion cap, are darkly massed on the right; a lurid group, in which the spirit of the storm-cloud seems to focus itself.

Near it stands one of the kings, young and stately, who uplifts a vase in his outstretched hand with the solemnity of one who performs a ritual act, his warm eyes bent the while in adoration on the Virgin and Child before whom his two companions already kneel in homage.

One of them is older than the other; both offer their gifts in awestruck silence. The Virgin addresses them with vivid gestures, bending forward to present the infant-object of their homage. The Child, too, receives them eagerly. Nothing could be more emotional, more *mouvementé* than the silhouette of the Mother and Child. Joseph, too, gives expression to his wonder; before his astonished eyes is suddenly enacted the fulfilment of a familiar prophecy contained in the book upon which he leans:

"The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts." [1]

"They all shall come from Sheba: they shall bring gold and frankincense, and shall proclaim the praises of the Lord." [2]

Indeed, not less ardent than the pigments which stain this canvas are the personages which form this group.

The two gleaming figures who glow in the mysterious recesses of the great foliage-embowered ruins on the left as if in the reflected light of a furnace, though not emotionally connected with the central group, are important adjuncts to

[1] Psalm lxxii. 10. [2] Isaiah lx. 6.

it, pictorially, for they catch up its note of flame, repeating it, like a light reflected in a mirror, in a lower key; they also echo the vivid note struck by the vermilion and grey page on the right, and in so doing give rhythm to the long sinuous colour-passage in which Dosso has embodied his fantastic conception of the magic moment in which the wandering portent stayed its course, and the Magi found themselves in the presence of the new-born King for whom they sought.

CORREGGIO

Born about 1494; *died* 1534

HEAD OF AN ANGEL. [Plate 27.]

SIZE:

1 ft. $6\frac{1}{2}$ in. by 1 ft. $6\frac{3}{4}$ in.; fresco painting.

COLOUR:

blond, almost monochrome.

HEADS OF TWO ANGELS

SIZE:

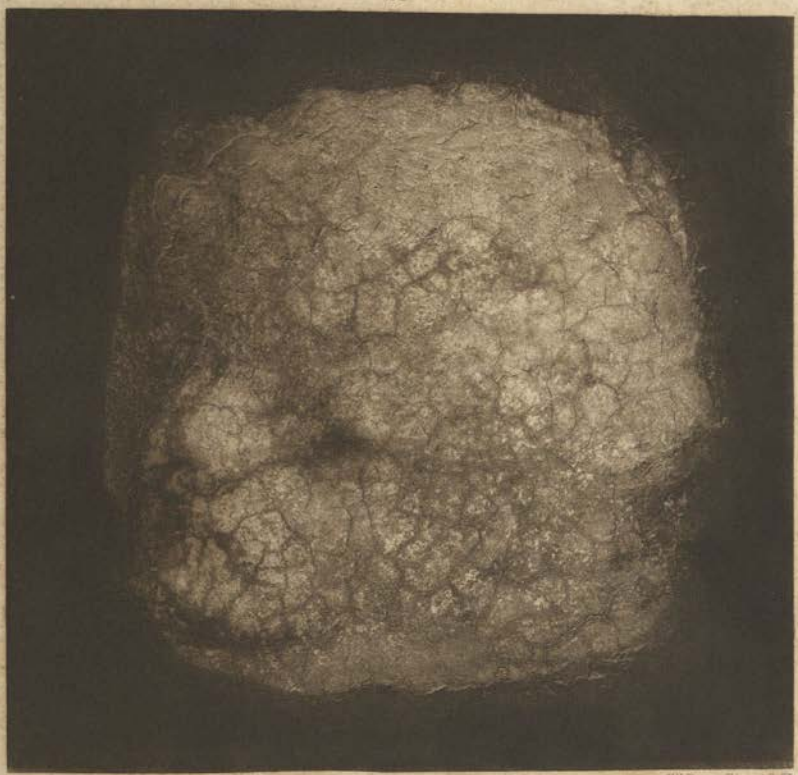
1 ft. 8 in. by 2 ft. 4 in.; fresco painting.

COLOUR:

blond, fair hair.

COMMENTS

These two injured heads of angels, together with a larger fragment on which the Coronation of the Virgin is pictured, and which is now preserved in the hall of the Royal Library in Parma, are all that remain of the once splendid frescoes with which Correggio decorated the tribuna of the church of the Benedictine Convent of S. Giovanni, in Parma, during the years 1520 to 1523.



Correggio pinx.t

Hél. Braun, Clermont-F.d

Head of an Angel

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

These were destroyed in 1587 on the occasion of the reconstruction of the choir of that church.

This can hardly have been an act of deliberate vandalism, as is generally supposed, for Rondani, Anselmi, Schidone, and the Carracci, with their following of eclectics, had lifted the fame of Correggio to its zenith during the second half of the Cinquecento.

It is likely that the cultivated Benedictines to whom the church belonged intended to do nothing more than separate the frescoes in question from the wall they were forced to demolish, and proposed to treasure them as precious examples of the art of Correggio. It would seem, however, that the difficult process of detachment miscarried, and that the three fragments already mentioned were all that escaped destruction.

The new choir was decorated by Cesare Aretusi with a faithful copy of these perished frescoes, in which, naturally, the angels' heads now under discussion reappear.

It is interesting to observe the place these heads filled in the composition. S. John the Evangelist, with his emblems, the goblet and book, sits to the right of the principal group, of which the subject-matter is the Coronation of the Virgin; the angel who supports his book is seen from behind, his face, however, is turned towards the spectator. The original by Correggio of this angel's head is now in the Mond Collection.[1] Behind S. John is an angel in prayer who

[1] See Plate 27.

looks straight out of the picture, and whose head is partly concealed by that of another angel with dark hair. These two heads are preserved in the second fragment in the same Collection.

The surfaces of these two frescoes in the Mond Collection are covered with a close network of cracks. It is improbable that this multiplicity of little fissures has come into being since the sides of these slabs of painted plaster were bound together and strongly framed in order to prevent them from falling to pieces, a precaution which seems to have been taken soon after they were detached from the wall decorated by Correggio. It is more likely that they were in their present state when thus detached.

If this were so, there would be nothing surprising in their lamentable condition. Renaissance frescoes frequently fell into absolute decay less than fifty years after their execution. Frescoes are, necessarily, delicate things: a little noxious chemical in the plaster on which they are painted, or the slightest settling of the walls they adorn, may produce complete ruin. In all probability the condition of the fragments in the Mond Collection is *favourably* representative of the general condition of Correggio's frescoes at the time when the Benedictines of S. Giovanni decided not to allow their presence to stand in the way of the proposed enlargement of the tribuna; a not unreasonable decision, surely.

The centre-piece of this composition is still in Parma; the two carefully framed angels' heads were sent to Rome, where they occupied an honourable place in the Palazzo Rondanini,[1] as relics, if not as representatives of the great art of Correggio.

From the Rondanini Collection they passed, it seems, into that of the Earl of Dudley, at the sale of whose pictures they were acquired for Dr. Mond.

[1] J. Meyer, "Correggio" (Leipzig, 1871), p. 301.

SCARSELLINO

Born 1551; *died* 1620

THE MYSTIC MARRIAGE OF S. CATHERINE. [Plate 28.]

SIZE:

1 ft. $2\frac{1}{2}$ in. by $10\frac{1}{4}$ in.; panel.

COLOUR:

VIRGIN:

flesh-tints: warm, luminous.
hair: chestnut.
dress: pink, crimson in the shadows.
mantle: blue.

CHILD:

flesh-tints: blond, luminous.
hair: flaxen.

S. CATHERINE:

flesh-tints: blond, luminous.
hair: ash-blond.

S. JOSEPH:

dalmatica: dark grey.
mantle: orange, low in tone.

landscape: brown; mountains in the distance: blue.
clouds: blue-grey, with rifts of orange-colour.

SUBJECT:

The Infant Christ, seated on his Mother's knees, places the marriage ring on the finger of S. Catherine,

Scarsellino pinx.

H.H. Braun, Clement & Cie

Marriage of St. Catherine

COLLECTION OF DR LUDWIG MOND, F.R.S., LONDON

who kneels at his feet upon a fragment of the wheel which is the emblem of her martyrdom. Behind this group is the deeply shadowed and slightly indicated figure of S. Joseph.

Stormy landscape background.

COMMENTS

The Virgin and S. Catherine are evidently carefully individualised portraits of ladies of distinction. This is most obvious, as should be expected, in the case of S. Catherine, whose draperies are modern in taste, and her hair carefully dressed in the mode of the day.

The refined and aristocratic elegance of these well-bred women is easier and more natural than is the studied grace of Parmeggianino's great ladies, whose distinction, in comparison, is a trifle *voulu*.

The painters of the Renaissance were in the habit of introducing portraits of the donor and of his family into altarpieces under the semblance of their Patron-saints. Several examples of this practice occur in the Mond Collection.[1]

The prevalence and extent of this habit is shown by Isabella d'Este's proposal that Leonardo should picture her in the character of Christ among the Doctors.[2]

[1] See "Madonna and Child," Catena, Pl. VI.; "Madonna and Child," Bissolo, Pl. VII.; "Riposo," Polidoro da Lanzano, Pl. X.

[2] A. Luzio, "I ritratti d'Isabella d'Este," in the *Emporium* (Bergamo, 1900), p. 352: Isabella d'Este asked Leonardo "di convertire el ritratto nostro in un altra figura d'un Cristo disputante co' dottore."

Ippolito Scarsella, called Scarsellino, son of the painter Sigismondo Scarsella, was the most distinguished exponent of the Ferrarese art of the end of the sixteenth century.

It has been said that he studied art in Venice, and copied Venetian masterpieces so successfully that even Leandro Bassano and Palma Giovane took them for originals. Whether this assertion be correct or no, the fact remains that there are no traces of the influence of Venetian art in his work, which is purely Ferrarese. Sometimes, as in this "Marriage of S. Catherine," his colouring is in the tradition of Dosso Dossi. The influence of Parmeggianino is frequently apparent in his choice of types, and in the movement of his figures.

CITTADINI

Born 1616; *died* 1681

PORTRAIT OF A GENTLEMAN AND HIS SON

SIZE:

4 ft. $2\frac{1}{2}$ in. by 4 ft. $4\frac{1}{2}$ in.; canvas.

SUBJECT AND COLOUR:

Threequarter-length figure of a gentleman, nearly life-size, seated at a table, his left hand resting on a heraldic lion supporting an escutcheon; his right hand stretched towards a boy of ten who stands at his side and clasps his forefinger. Dark background.

The type of the man is southern, his complexion swarthy, his face broad, with heavy features, extremely thick red lips, long dark hair, dark moustache and imperial. He is dressed in black, wears fine lace cuffs, white collar and shirt, and is seated on a high-backed crimson chair. The pale sensitive face of the boy is framed in long dark hair.

On the back of the canvas is the inscription:

MDCXLIIII
PETRVS FILIVS
MARC . . . MEARDA
. . . ANNO(rum) . . .

COMMENTS

Pier Francesco Cittadini, called "il Milanese" by his contemporaries, was born in Milan in 1616; he studied in Bologna under Guido Reni, and worked chiefly in Bologna, where he died in 1681. He had a great reputation in his own day as a portraitist, and as a painter of still-life and of landscapes conceived in the Flemish manner in vogue at the time.

Portraits by him hang in the galleries of Bologna, Parma, Dresden, etc.

His three sons, Giovanni Battista, Carlo, and Angelo Michele, were painters; and also his grandsons, Gaetano and Giovanni Girolamo. Ticozzi says of them: "I must not conceal the fact that, though Pier Francesco's sons and grandsons strove to emulate him, they were left far behind."

GIUSEPPE ZOLA

Born 1675; *died* 1744

REPENTANT MAGDALEN

SIZE:

1 ft. $7\frac{1}{2}$ in. by 1 ft. 3 in.; canvas.

SUBJECT AND COLOUR:

The Magdalen, seated with upraised hands and eyes beside a crucifix and a scourge. She is conceived as a blond and voluptuous woman with flaxen hair, bare arms and shoulders, her body enveloped in voluminous and delicately tinted draperies (blue, yellow, and white). Sylvan background.

COMMENTS

Giuseppe Zola was born in Brescia, but settled in his youth in Ferrara, where many of his pictures, which are rare elsewhere, still hang. He was best known as a landscape-painter. He was popular in his own day. His contemporaries praise his "exquisite taste," his "fantastic imagination," and the somewhat artificial distinction of his representations of country houses and classic ruins. He approached the latter in a spirit resembling that of his younger and incomparably more gifted contemporary,

Piranesi (born 1720), for whose romantic interpretation of verdure-clad architectonic débris he prepared the way.

The little picture in the Mond Collection is a slight but characteristic example of another phase of his art. It is the outcome of modes of thinking and feeling not confined to Italy but common to the whole of educated Europe. Its affinities therefore are international. The more accomplished work of Zola's forerunner, Carlo Maratta (died 1713), and that of the somewhat later French decorator, François Boucher (died 1768), may be cited as parallel expressions in the capitals of Rome and Paris of the same *Zeitgeist.* Boucher was more fortunate than Zola in that he found patrons who set him to illustrate subject-matter harmonious with the essentially light, graceful, and voluptuous character of his style.

Although the spirit animating the art of the eighteenth century was international, its exponents expressed themselves in the language of their fatherland, and sometimes even in the dialect of their province. Zola's art is not only Italian, but Ferrarese. His sense of form is the outcome of familiarity with the work of the academicians of Bologna, and more especially with that of Guido Reni; but his sense of colour was inherited from such purely Ferrarese masters as Scarsellino (died 1620), and his ancestors Dosso Dossi, Garofalo, and their contemporaries.

SPANISH, GERMAN, AND FLEMISH SCHOOLS

MURILLO

Born 1618; *died* 1682

S. JOHN THE BAPTIST. [Plate XLI.]

SIZE:

3 ft. 11 in. by 3 ft. 6 in.; canvas.

COLOUR:

flesh-tints: sunburnt, grey in the shadows.
hair and beard: dark, warm.
skin-tunic: grey.
mantle: red.
background: dark, warm.
clouds: grey.
sky: pale grey, orange.

SUBJECT:

The Baptist—characterised by his traditional attributes of the skin-tunic and reed-cross wreathed with a banderole bearing the words "ECCE AGN(US DEI)"—is pictured in the midst of a wild landscape overarched by a stormy sky. His eyes are lifted heavenward; his expression is that of one who listens to a command, with awe and complete self-devotion.

COMMENTS

John the Baptist as a boy with whom the emblems of the reed-cross and lamb are associated is the subject of

more than one of Murillo's best-known and more popular compositions. In the picture in the Mond Collection,[1] however, he is pictured as a man.

The conception embodied is characteristically Spanish in sentiment. Murillo has neither conceived the Baptist as Titian's stalwart mountaineer, nor as the ascetic weather-beaten anchorite of most Italian masters, but as a wistful dreamer who has stolen out to some solitary place far from the haunts of men, to whose ecstatic eyes visions are granted, and on whose ravished ear break heavenly sounds. He hears, and, like the prophet who anointed the first kings of Israel, seems to reply: "Speak, Lord, for thy servant heareth."

Murillo seems to have wished to remind the worshipper that an especial revelation was granted to the Baptist; that he had seen the heavens open, and the Spirit like a dove descend on one mightier than he; and that he had heard a voice from heaven saying of the Prophet he had baptised: "This is my beloved Son."

[1] C. B. Curtis, "Velasquez and Murillo," No. 336 (collection of G. Cavendish Bentinck).

LUCAS CRANACH

Born 1472; *died* 1553

THE EFFECTS OF JEALOUSY. [Plate YY2.]

SIZE:

1 ft. $7\frac{3}{4}$ in. by 1 ft. 2 in.; panel.

COLOUR:

nude figures: blond, with the exception of the two men in the background, whose flesh-tints are of a bronzed red-brown.
old man: hair and beard: grey.
meadow and bushes: green.
rocks, town, and castle: grey.
sky: warm light blue, pale on the horizon.

SUBJECT:

Ten nude figures, men, women, and children, in an open landscape. The men are engaged in mortal combat, in which one woman passionately participates—from a distance—but which the other women and children disregard. In the background are rocks, hills, a castle, and a town.

COMMENTS

The centre of this arrangement of loosely connected undraped figures is a woman quietly leading two children

by the hand. She and one of the children gaze, wide-eyed, at a woman on the left, whose hands are clasped about a stick, her hair unloosed, her head thrown back, her mouth wide open as if screaming, and who seems to be hurling imprecations at an old man in the background on the right. He faces her with a watchful eye, as he stands stick in hand over the prostrate body of a young dying man, whom he has evidently vanquished in a combat similar to one which still rages on the left, where a young man, forced to the ground, receives a shower of blows from his young and vigorous opponent.

In the foreground lies a young woman, with a child beside her. This mother and infant are absorbed in each other, and pay no attention whatever to the wild tragedy which is enacted so near them.

The subject-matter of this picture is evidently allegorical; its exact significance, however, is unknown.

Cranach has painted at least five versions of this composition,[1] all of which pass under the title "The Effects of Jealousy."

[1] J. Ch. Schuchardt, "Lucas Cranach des Aelteren Leben und Werke" (Leipzig, 1851), describes one in Weimar (Vol. II. pp. 132f.) dated 1530, another in Augsburg (Vol. III. published in 1871, pp. 130f.), and two others known only by full descriptions in Sale Catalogues of 1768 and 1856 (Vol. III. pp. 167–169). The picture at Weimar is reproduced in W. Worringer's "L. Cranach" (München and Leipzig, 1908), p. 110.

Rubens pinxt

Bfd. Braun, Clément & Cie

Moonlit landscape

COLLECTION OF Dr. LUDWIG MOND, F.R.S., LONDON

PETER PAUL RUBENS

Born 1577; *died* 1640

A MOONLIT LANDSCAPE. [Plate 29.]

SIZE:

2 ft. $1\frac{1}{4}$ in. by 2 ft. $10\frac{1}{2}$ in.; panel.

COLOUR:

almost monochrome.
sky and water: tinted with blue.
clouds about the moon: slightly rosy.
foreground foliage and reflection in the water: slightly green and slightly warmed with brown.

SUBJECT:

A broad flat well-watered moonlit landscape.

On the right is a grove of high dark trees, about the boles of which dense shadows gather; on the left stretches a wide softly illumined plain, studded with scattered feathery trees, and threaded by a silvery stream, which widens in the foreground into a burnished mirror, bordered with dim and tremulous reflections, and set into the transparent darkness of the moonlit night.

A horse in the foreground crops the dewy grass.

Above is the dramatic pageant of a moonlit sky, barred with masses of floating cloud, and thickly sown with stars.

COMMENTS

This picture is described by Mr. Roger Fry as "the most perfect and the most poetical interpretation of moonlight in the whole range of Western art." [1]

It is exceedingly slight and rapid in execution; and is that rare thing: a landscape executed by the hand of Rubens only; for the great Fleming usually availed himself very largely of the help of his assistants in the execution of works which bore his name when they left his studio.

It was once among Sir Joshua Reynolds' most cherished possessions, and was used by the first President of the Royal Academy to illustrate the thesis he advanced in his eighth Discourse, which dealt with the question whether presentation or representation be the ideal after the attainment of which the artist ought to strive.

I will quote the passage in full, as it illuminates a contention which still occupies both artists and critics. "Those painters," he says, "who have best understood the art of producing a good effect, have adopted one principle that seems perfectly conformable to reason: that a part may be sacrificed for the good of the whole. Thus, whether the masses consist of light or shadow, it is necessary that they should be compact, and of a pleasing shape: to this end some parts may be made darker and some lighter, and

[1] See "The Discourses of Sir Joshua Reynolds," edited by Roger Fry. Eighth Discourse. (London, 1905.) Accompanied by a reproduction of the Rubens picture in the Mond Collection.

reflections stronger than nature would warrant. Paul Veronese took great liberties of this kind. It is said that, being once asked why certain figures were painted in shade, as no cause was seen in the picture itself, he turned off the inquiry by answering 'una nuvola che passa,'—a cloud is passing, which has overshadowed them.

"But I cannot give a better instance of this practice than a picture which I have of Rubens; it is a representation of a Moonlight. Rubens has not only diffused more light over the picture than is in nature, but has bestowed on it those warm glowing colours by which his works are so much distinguished. It is so unlike what any other painters have given us of Moonlight, that it might be easily mistaken, if he had not likewise added Stars, for a fainter Setting Sun. Rubens thought the eye ought to be satisfied in this case, above all other considerations: he might, indeed, have made it more natural, but it would have been at the expense of what he thought of much greater consequence—the harmony proceeding from the contrast and variety of colours.

"This same picture will furnish us with another instance, where we must depart from nature for a greater advantage. The moon in this picture does not preserve so great a superiority in regard to its lightness over the object which it illuminates as it does in nature; this is likewise an intended deviation, and for the same reason. If Rubens had preserved the same scale of gradation of light between the moon and the objects, which is found in nature, the picture must have

consisted of one small spot of light only, and at a little distance from the picture nothing but this spot would have been seen. It may be said, indeed, that this being the case, it is a subject that ought not to be painted: but then, for the same reason, neither armour, nor anything shining, ought ever to be painted."

HELLENISTIC SCHOOL

Hellenistic School

Hél Braun, Clement & Cie.

Portrait of a Man

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

FOUR PORTRAIT-HEADS

1. *PORTRAIT OF A MAN WEARING A GOLD WREATH.* [Plate 30.]

SIZE:

1 ft. $3\frac{3}{4}$ in. by $8\frac{1}{2}$ in.; panel.

COLOUR:

flesh-tints: light brown, with pale and brilliant high-lights.
hair and beard: black.
eyes: brown.
metal wreath: gold.
tunic: white, with gold *clavi.*
background: gold.

2. *PORTRAIT OF A MAN.*

SIZE:

1 ft. $4\frac{1}{2}$ in. by 8 in.; panel.

COLOUR:

flesh-tints: brown.
hair: black.
eyes: brown.
tunic: light grey.
mantle: dark blue, with white high-lights.
bandoleer: orange, with yellow high-lights.
background: light brown.

3. *PORTRAIT OF A YOUNG WOMAN.* [Plate 31.]

SIZE:

1 ft. $4\frac{1}{2}$ in. by 8 in.; panel.

COLOUR:

flesh-tints: pale, ivory-like, luminous.
hair: black.
eyes: brown.
dress: blue-grey, with yellow border.
mantle: white.
ornaments: earring: light green stone set in gold with pendant pearl; necklace: two light green stones and one red stone set in gold; these alternate with gold tablets.
background: white.

4. *PORTRAIT OF A WOMAN.* [Plate 32.]

SIZE:

1 ft. $1\frac{1}{2}$ in. by 8 in.; panel.

COLOUR:

flesh-tints: brown, dark, warm.
hair: dark brown.
eyes: brown.
tunic and mantle: purple, a yellow stripe over the shoulder.
ornaments: earrings: gold (ball); necklaces: the upper necklace: gold; the lower necklace: alternating blocks of gold and of a green stone.
background: white.

Hellenistic School

Hél Braun, Clément & Cie

Portrait of a Lady

COLLECTION OF Dr LUDWIG MOND F.R.S. LONDON.

COMMENTS

These portrait-busts painted on panel, like the majority of the portraits found in Egyptian tombs, owe their excellent preservation to the fact that they have been sheltered for centuries from the destructive action of light, air, and moisture. They originally formed an integral part of the envelope enclosing the embalmed body of the dead, and formed a substitute for the face modelled in relief which was placed above the head of the mummy in an earlier phase of the Egyptian treatment of the bodies of their dead.

The four portraits in this collection were found in the neighbourhood of the village El Roubiyat, which lies fourteen miles to the north-east of Medinet el Fayûm, and were acquired by Herr Th. Graf of Vienna.

Professor George Ebers has written an account of their discovery, and that of other similar portraits belonging to Herr Graf. The tombs in which they were found are not hewn out of the rock, but are built of either limestone, or sun-dried bricks without mortar, plaster, or any other binding material. The sepulchres in question differ from one another in structure, both internally and externally.

These burial chambers were discovered by Bedouins in search of salt. They contained large gilt-cased mummies, with portrait-panels let in above the mummy's head, never painted on the case itself; and possibly also ornaments, clothing, etc. These have all disappeared; the Arabs

probably burnt everything of which they could make no direct use, *i.e.* mummy-cases, wrappings, raiment, bodies, etc., in order to shelter themselves from detection by the authorities to whom they were legally bound to consign treasure-trove. The portraits, however, which were fortunately thrown aside as worthless, passed in time into the hands of a Greek dealer in antiquities, and finally into those of Herr Th. Graf.[1]

George Ebers is of opinion that the type of the man wearing the gold-leaf wreath[2] resembles that of the Copts, the present dwellers on the banks of the Nile. "The original of this portrait," he writes, "may have been of Egyptian origin; the expression of his face shows that life had laid heavier burdens on him than on the other diadem-wearers who lay beside him in the burial chamber; it seems to have been his lot to taste of much bitterness."

The same Egyptologist says of the second male portrait from the Fayûm, now in this collection, that the mouth seems to point to the Semitic origin of the man pictured. He is also of opinion that "one of the two women represented seems to be Greek, and the other of a mixed race."

Opinions differ as to the date of the execution of these portraits. Ebers and Kekulé place them in pre-Christian

[1] "Die hellenistischen Portraits aus dem Fayum" (Leipzig, 1893), p. 11.

[2] Plate 30, Mond Collection.

Hellenistic School

Hel. Braun, Clement & Cie

Portrait of a Lady

COLLECTION OF Dr LUDWIG MOND, F.R.S., LONDON

times. Others attribute the majority of these sepulchral portraits to the second century after Christ, but antedate a few of the best of them by a hundred years.

M. Pernet[1] very pertinently remarks: "La beauté des portraits que nous ont laissés les peintres du Fayûm permet, semble-t-il, de se représenter ce qu'a pu être la peinture grecque à son apogée, et à quel degré de perfection les peintres de la belle époque avaient poussé l'art du portrait."

[1] Maurice Pernet, "Portraits funéraires d'Egypte," in *Gazette des Beaux Arts*, 1903, pp. 295 ff.—G. Perrot, "Portraits Antiques de l'époque grecque en Egypte," *Revue Archéologique*, 1889, T. XIII. pp. 303–307.—Flinders Petrie, "Hawara, Biahmu and Arsinoë," London, Methuen.—Karl Masner, *Archaeologischer Anzeiger*, 1894, pp. 178 f.—Baumeister, *Denkmäler*, I. p. 618, No. 685, and p. 619, No. 689.

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